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THE WORKS OF
JOHN RUSKIN

EDITED BY

E. T. COOK

AND

ALEXANDER WEDDERBURN

LONDON
GEORGE ALLEN, 44–45 RATHBONE PLACE
NEW YORK: LONGMANS, GREEN, AND CO.
1912

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VOLUME XXXIX

GENERAL INDEX

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GENERAL INDEX

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General Index to the Edition 1

INTRODUCTION TO VOL. XXXIX

I

THE Index contained in this volume is the work of many years, and its final preparation has entailed a great amount of labour while the Edition has been going through the press. The time and trouble of the editors have been given unsparingly, both as a duty to the subscribers and as a necessary service to Ruskin's memory. There is no author whose works require an index more than Ruskin; and the thought that a General Index to his books, fit, full and sufficient, would one day be compiled, would, the editors know, have given him great satisfaction.

Much indexing of Ruskin's books was done, and printed, during his lifetime. The first index to the *Stones of Venice* was his own work (1853).[1] An index to *Modern Painters* was made for him by some schoolgirls and printed at the end of the fifth volume (1860).[2] He himself made an index to Letters 1–48 of *Fors Clavigera* (1873, 1876),[3] and some indexes to the first volumes of *Deucalion* (1879) and *Proserpina* (1879).[4] His other books appeared in the first instance without indexes.

The assistance of friends supplied the omission. In 1880 Mr. Wedderburn collected Ruskin's Letters to the Press in *Arrows of the Chace*, and in 1885 his miscellaneous writings in *On the Old Road*. Both these collections were provided with very full indexes. In 1885 Mr. John Morgan printed an index to the pictures mentioned in *Academy Notes*. In 1887 Mr. Faunthorpe completed an index to *Fors Clavigera*. Meanwhile Mr. Wedderburn had started, to Ruskin's great delight, upon indexing the earlier works; the new index to *Stones of Venice* appeared in 1886, that to *Modern Painters* in 1888, and that to *Seven Lamps* in 1891. These indexes, in their detail and

[1] See Vol. IX. liv., Vol. XI. p. 353.
[2] See Vol. XXXVI. pp. 326, 362, Vol. XXXVIII. p. 333.
[3] See Vol. XXIX. pp. 603–4.
[4] See Vol. XXVI. pp. 91, 583, Vol. XXV. pp. 192, 553.

attempt at logical analysis, constituted something of a new departure in index-making. The index to *Modern Painters* contains over 10,000 references, and in the authorised editions of the work now current forms a sixth of the book. Ruskin used to say that the making of these indexes was doing the best possible service to him and his teaching. Mr. Wedderburn next indexed every book by Ruskin as a new edition was called for, and also made a MS. index to the "Works Series." Mr. Collingwood in like manner indexed the books which he edited—*Poetry of Architecture*, *Lectures on Architecture and Painting*, and *Elements of Drawing*, and Mr. Cook, the various pamphlets and catalogues collected in *Ruskin on Pictures*. Of unprinted material, there was an index by Mr. Wedderburn to *Proserpina;* and Mr. Cook had prepared for his own use from time to time, beginning in school days at Winchester, a general index to Ruskin, with an analysis of *Modern Painters*. All this material has contributed to, and been embodied in, the present Index, which may thus be called the work of many years.[1] It was the existence of the old indexes, and of the other material just described, that enabled the editors to supply so many cross-references during the progress of the Edition through the press.

II

With such material in hand, the first question which the editors had to decide concerned the form in which Index references were to be given. They would have been saved a great deal of trouble if the old references (to chapters and numbered sections) had been retained, but this plan would have been inconvenient in the present edition, which contains so much new matter. The plan of giving a double system of references (so that the Index might in a measure have been available for the previous editions of Ruskin) was upon reflection rejected. Considerations of space were decisive against it. Moreover, this Library Edition is intended to be, and is likely always to be, the "Reference Ruskin," and as such may be expected to find a place in most permanent libraries, private and public, in this and other countries.

[1] The preliminary preparation of index-slips for the hitherto unprinted matter, as well as for the notes and introductions, was the work of Miss Slaughter. Much re-arrangement has, of course, been necessary, and it has often been convenient to combine several references under a new heading. The index, as finally presented, is the work of the two editors; Mr. Wedderburn having done the letter *a* (except Art and Artists), the Bible, and the letters *d, h, i, j, k, n, o, q, u, v, w* (with some exceptions), *x, y* and *z,* and Mr. Cook, the rest; and the whole work having then been subjected to a joint revision.

The next question to be decided was whether to supply separate indexes to the several volumes, or to reserve the main indexing for a final volume. The former course would have involved the less labour; but the latter was dictated by various considerations.[1] One of these is the discursive nature of Ruskin's books and the elusive nature of their titles. Suppose, for instance, that it were desired to ascertain what Ruskin had to say about *eagles*. A reader, not well versed in Ruskin's ways, might naturally suppose that he would find it all in *The Eagle's Nest*. He would find something, though not much, about eagles in an index to that volume; but the more numerous of Ruskin's references to them occur incidentally in other writings. Or, again, a reader who desired to know what Ruskin had said about various modern artists might content himself with looking at the index of *Modern Painters;* but, with the partial exception of the first volume, that book is much more concerned with old masters than (Turner excepted) with new. A series of indexes to the several books would have required a reader to look for the same title in a large number of separate indexes. As it is, a reader desiring to ascertain what Ruskin has said about any topic—as, for instance, a painting, or a poet, or a cathedral, or a statue, will find every reference to his hand in the General Index which occupies this volume. The amateur of art, the biographer, the student of literature, the traveller, the social reformer, the economist, the educationalist, the lover of birds, flowers, mountains or minerals, the careful reader of the Bible, of Dante, of Scott, each and all will by this Index be enabled for the first time to find, clearly brought together in one place, the references which Ruskin scattered through a hundred different books, lectures, pamphlets and letters.

A further, and an equally cogent, consideration pointed to a General Index, of a somewhat special kind, as indispensable to any intelligent study of Ruskin's works. His writing covers a period of more than half a century. He discussed as a youth many of the subjects to which he returned in later years. And, again, he seldom wrote with qualifications and reserves. He put one side of a question at one time, and another at another time. A series of Indexes to the several books would not, in themselves, suffice to illustrate his teaching. There is no author who more requires a complete and reasoned Index, bringing his references into true proportion and relation. "The work

[1] Some separate indexes have for special reasons been given in earlier volumes. Their relation to the General Index is explained below, p. xix.

of Ruskin," says a French expositor, "is a forest where paths and branches cross each other without end."[1] It is the business of this Index to Ruskin to provide clues and clearances.

The need of such an Index, and the hope that it might one day be supplied, were often in Ruskin's mind. On one occasion he was called upon to summarise his views upon the place of art in education. "The principles have been stated somewhere," he said, "in as short English as I could write. The difficulty is to find them! I can't always now myself."[2] "I have left the system of my teaching widely scattered and broken," he said at another time, "hoping always to bind it together some day."[3] Even in a single volume, devoted ostensibly throughout to the same subject, Ruskin had to regret that the references to any one topic were of such "desultory occurrence" as to require a careful analytical index.[4] How much more is such an index required, when the whole volume of his writings is taken! To understand his scheme aright, he said of another branch of his work, "a patient comparison of different passages is necessary."[5]

Among the innumerable schemes, which came the thicker as his power of fulfilling them diminished, was one for a series of summary chapters in which he should take various subjects—such as theology or natural philosophy—and give explanatory references to the several passages which he had written upon those topics, indicating their modes of connexion.[6] "I want you," he wrote to a friend in 1879, "to find out all my wisest bits and choose the wisest of the wise, and then put all the other bits that are like it, round it—or in a row beside it—and then, when you've quoted the pretty ones, say 'compare' the others up and down the books. . . . And don't hurry, and let the order rather tumble into your head and hands than be sought for."[7] His friend was "to be a little sieve—to catch what's good, not let it through;" but she was not to bother about indexing things that did not interest her. Few persons, if any in this world, would be equally interested in everything that Ruskin wrote about; but an index-maker has to be omnilegent, and to be above, or below, all prejudices and preferences.

[1] C. Cherfils, *Canon de Turner: Essai de Synthèse critique des Théories picturales de Ruskin*, 1906, p. 8.
[2] Vol. XXXIV. p. 557.
[3] Vol. XXXIII. p. 425 *n.*
[4] *Deucalion:* Vol. XXVI. p. 273.
[5] See Vol. XXX. p. 58.
[6] See Vol. XXVI. p. 335.
[7] Vol. XXXVII. p. 281.

What should be included in an index? How many and what kind of titles should there be? Macaulay said, "The best rule is to keep close to proper names, and never to deviate from that rule without some special occasion."[1] In the case of a History, this may be a good rule, but it is wholly inapplicable to the case of a miscellaneous writer. The titles here must be very numerous, and double entries may often be advisable. Again, while the leading principle of arrangement in a particular article must of course be alphabetical, even this must sometimes be sacrificed for the sake of logical clearness. "Alphabetical indices," said Ruskin, "will be of little use, unless another, and a very different kind of index, be arranged in the mind of the reader;"[2] an index explanatory of the principal purposes and contents of the various parts of the text. And he proceeded, in an introduction to his Indexes of *The Stones of Venice*, to analyse its contents in logical sequence. This is what the present Index aims at doing for the whole body of Ruskin's Works.

III

The foregoing remarks will have served to illustrate the principles which have governed the preparation of the Index. A more precise account of its general scheme and scope may now be given.

Its object is twofold. It seeks to enable those who consult it to find where Ruskin has said a particular thing, and also to learn what he has said on any particular subject. It is hoped that these two objects have been combined effectively.

With regard to the former object, the promise was made in the Preface to the Edition that the Index would "in some measure serve the purpose of a Concordance." The multitude of its titles, the fulness of its references, and the frequent inclusion of the catchword of a sentence will be found, it is believed, to redeem this promise.

The number of *titles* in the Index cannot be far short of 25,000. Every topic treated or mentioned by Ruskin, and every proper name which occurs in his works are included.[3] Wherever, too, he discusses the use or meaning of particular words, they are indexed;[4] and the attempt has been made to include also words which Ruskin coined, or which

[1] *Life and Letters*, by Sir G. Trevelyan, ch. xi. (p. 505 *n.*, Popular Edition).

[2] Vol. XI. p. 356.

[3] Special care has been taken to leave unindexed no subject touched on by Ruskin or relating to his life. The editorial matter of the edition, though sufficiently treated, has not been indexed with the same minuteness.

[4] As, for instance, *acre*, *charity*, *dignity*, *fret*, *labyrinth*, *spirit*, *watching*.

he applied in some peculiar or distinctive sense, or the use of which is rare in English literature.[1]

The fulness of the *references* may be gathered from the fact that they are more than 150,000 in number.

And, to take but two examples of *catchwords* under a single letter, if the reader will refer to (1) Soldiers and (2) Station, he will find, under (1), references to the frequent insistence by Ruskin on the "watch-word" of his political economy—*Soldiers of the Ploughshare as well as of the sword;* and, under (2), references to his repeated deprecation of the over-importance attached to the keeping up of appearances in this or that *station in life.* Or, to take a different kind of example: many of Ruskin's most eloquent passages include Bible phrases, or quotations, it may be from Dante or Shakespeare, or from some other great author; and any of these passages may be found by turning to the entries under Bible, Dante, Shakespeare, and so forth. Ruskin quoted some books very often, and many books sometimes.[2] Of his thousands of allusions, nearly all have been traced in this edition and appear in the Index. Only a few remain for some future gleaner to supply.[3]

The collection of passages from the various authors, cited or referred to by Ruskin, and similarly the cataloguing in the Index of his references to particular artists and places, have been laborious tasks; but

[1] As, for instance, *acarus, amphisboenic, anatomiless, argutely, audit, aurochs, bacterian, berry-head, blanch, centrical, curricle, diluents, drumly, effectism, entasis, episcopic, erubescent, euphuist, evincing, expatriotic, feverous, geognostic, hateliness, hedghoggy, hierographics, hircine, illth, insighted, intercolumniate, involucre, jessed, jolterheads, monocondylous, multilemma, nosology, omnilegent, personate, plasma, remora, ringent, scalpellic, scrannel-pipiest, scumbled, simial, sinisterity, styptic, tourniquet, vandyke, verditer, and vespertilian.*

[2] Ruskin often did not give his references; and when he did, occasionally gave them wrong—sometimes naturally enough in one quoting from memory, as in confusions between Coleridge and Wordsworth. A reader in turning up references in the Index will thus occasionally find a quotation attributed in the Index to one author, but by Ruskin, in the passage referred to, to another A case in point is that of the saying—"Tout ce qui se peut dire de beau est dans les dictionnaires, il n'y a que les paroles qui sont transposées." Ruskin quotes this three times in the course of his works; attributing it once (correctly) to Boileau, twice (incorrectly) to Molière.

[3] The unindexed quotations are these:—"Arabian web packed in a walnut shell," 15, 401; "best for ourselves, best for others," 18, 455–6; "Clara's first ball," 35, 196; "diabolic fire," 35, 250; "the English Church has never appealed to the madness or dulness of her people," 20, 63; "for glory and for beauty," 3, 483; "il ne faut que de l'argent," 22, 506; "if water chokes, what will you drink after it?" 5, 370; "Love that groweth unto faith," etc., 19, 208; "tonsile shades," 3, 627 *n.*; "the violent bodily labour, which children of all ages agree to call play," 11, 152; "wanting the good of virtue and of being," 8, 284; "when science has done its worst, two and two still make four," 6, 66; "white and wailing fringe," 13, 14; "whose changing mound and foam that passed away," etc., 5, 211; and "with blood of kings and queens," 4, xxvi.

one less difficult perhaps than the fulfilment of the second object of the Index, in the case of general topics. The voluminousness of the references to be arranged has necessitated many long, and some very long, articles in the Index. In these cases a system of subdivision was essential, more or less elaborate according to the number of references which had to be dealt with. In the case of some articles the most convenient system of subdivision was obvious; as, for instance, with authors and artists, to separate general references from references to their particular works. The case of large subjects—such, for instance, as Architecture, Bible, Dante, Painting, Ruskin, Scott, Shakespeare, Turner, Venice—required more consideration. The general idea which has been carried out in such cases—with modifications as each article might suggest—is to divide the entries into, first, a collection of leading ideas or principal passages, and then into a series of reasoned classes. It is, therefore, *essential that a reader, before beginning a search in any of the long articles, should carefully peruse the system of subdivision as explained at the head of the article.*

The methods thus adopted for facilitating reference, and for providing clues, as said above, through Ruskin's forest, have entailed a great expenditure of time and thought in analysing, classifying, and weighing references; how great, will best be understood by those who have most experience in such work. The result will, it is hoped, have justified the labour; for it will be seen at once that this volume is much more than an ordinary Index of reference; it is also in many cases an analysis of Ruskin's work. By way of example, attention may be called to such articles as those on Art, Beauty, Education, Labour, Land, Landscape, Museums, Political Economy, Sculpture. Ruskin distrusted systems and system-mongers; yet he held that there was a logical coherence in his thoughts, though he knew that it was obscured to careless readers by his discursive manner of writing.[1] In the case of the articles above cited, and in that of many others, this Index arranges in a logical order thoughts and discussions which Ruskin scattered through many books and in many different connexions.

IV

In concluding their long task the editors have the pleasant duty of expressing their thanks generally to the many friends, subscribers, and students who in one way or another have rendered them assistance.

[1] See the passages indexed after the word "system" in subdivision (28) of the article on Ruskin.

More particularly are they indebted to Mrs. Arthur Severn for the elucidation of many personal points which she alone was able to furnish. Mr. W. G. Collingwood, who was for many years in close connexion with Ruskin, and who is known to all readers of Ruskin for his biographical and editorial work, has also often assisted the editors with information. Similar assistance has been given by Mr. Alexander Macdonald, in connexion with Ruskin's work at Oxford, by Mr. William White and Mr. Gill Parker in connexion with Sheffield, by Mr. Faunthorpe in connexion with Whitelands College, and by the late Mr. George Allen and the late Mr. William Ward in many particulars. In the verification of references to English literature, the editors were helped by Miss Margaret Baird, the late Professor Churton Collins, the late Mrs. E. T. Cook (Vols. I.–IV.), and, above all, by Mr. R. A. Potts. In the case of references to Greek and Latin literature, Mr. A. M. Cook (Sur-Master of St. Paul's School) has given constant assistance; in that of references to Dante, Dr. Paget Toynbee has rendered a like service. In various connexions with Turner, information and assistance have kindly been given by Mr. A. J. Finberg and Mr. W. G. Rawlinson; and, with Venice, by Mr. Horatio Brown and Dr. Alexander Robertson. To Mr. J. P. Smart the editors are indebted for assistance in supplying various cross-references and for other work in connexion with *Fors Clavigera*. Mr. Hugh Allen collaborated in the Catalogue of Ruskin's Drawings; whilst in the reading of final proofs, Miss Grace Allen has, from the first volume to the last, rendered valuable aid. Finally, suggestions and corrections from many sources are embodied in the Addenda (Vol. XXXVIII.), and the editors desire to thank all the readers who have thus helped them.

E. T. C.
A. W.

May, 1912.

RELATION OF THE GENERAL INDEX

To Special Indexes in Earlier Volumes

THE special indexes included in this Edition are as follows:—

Vol. XIII. (pp. 597–646). Index of *Works by Turner* at any time in Ruskin's Collection, and Index of Drawings, etc., by Turner belonging to the National Gallery.—These Indexes serve special purposes; but every work by Turner mentioned in the course of the Edition is included in the General Index.

Vol. XIV. (pp. 312–23). Index to *Academy Notes*.—This is an Index of Artists with lists of the works by them mentioned in the Notes. The name of every such artist is also included in the General Index, and in some cases the particular works are again specified; in other cases, the General Index has been shortened by means of a reference only to the particular index.

Vol. XIV. (pp. 449–54). Index of *Drawings by Prout and Hunt* in the Exhibition of 1879–80.—Where noted by Ruskin, either in that or in any other volume, the drawings are included in the General Index.

Vol. XXI. (pp. 319–31). Index to the Examples in the *Ruskin Art Collection at Oxford*.—This Index also serves a special purpose, and should be consulted by those interested in the Collection. It would obviously have been useless repetition to have enumerated the examples again in the General Index under "Oxford, Ruskin Art Collection"; but the topics referred to in Vol. XXI. (topics including artists and subjects) are included in their several places in the General Index.

Vol. XXV. (pp. 185–6). Index to Birds mentioned in *Love's Meinie*.—The references here given are all incorporated in the General Index.

Vol. XXV. (pp. 553–69). Three Indexes, by Ruskin, to *Proserpina*.—Every name of a plant given in these Indexes is included in the General Index; but the references to particular varieties are not in every case given in complete detail. A reader interested in Ruskin's proposed system of botanical nomenclature would therefore do well to look at the *Proserpina* Indexes, as well as at the General Index.

Vol. XXVI. (pp. 585–90). Index (Ruskin's) to *Subjects in Deucalion.*—All these references are incorporated in the General Index.

Vol. XXVI. (pp. 591–605). Index of *Minerals mentioned in the Deucalion Volume.*—All the main names are incorporated in the General Index, and most of the sub-heads; but it will be well in the case of minerals to consult this special Index also.

Vol. XXIX. (pp. 607–76). Index to *Fors Clavigera.*—This is of interest, as explained in that volume (p. 607), as being for the most part Ruskin's own work, but it is not in any sense exhaustive. *Fors* is fully dealt with in the General Index; where, however, many of the references in Ruskin's Index are given under different headings. A reader, therefore, who desires to trace some passage in *Fors,* and does not immediately find it in the General Index, may possibly be helped by consulting also the special *Fors* Index.

Vol. XXX. (pp. 289–93). Index to the Examples in the *Ruskin Museum at Sheffield.*—The remarks made under Vol. XXI. above apply also here.

Vol. XXXI. (pp. 95–98). Index to Xenophon's *Economist.*—This is an index, not to Ruskin, but to topics treated by Xenophon, and is therefore not included in the General Index.

Vol. XXXI. (pp. 319, 320). Index of Words noted in *Rock Honeycomb.*—It has not seemed worth while to include in the General Index every reference to verbal annotations on Sidney's Psalter; but where Ruskin's remarks are of any interest apart from their immediate context, the words are included.

Vol. XXXII. (pp. 335–36). Index of Names in *Roadside Songs* and *Christ's Folk.*—This is an Index to work not by Ruskin but by Miss Alexander, and the references are not as a rule included in the General Index. The names of principal characters to which Ruskin himself refers are included.

Vol. XXXVI. (pp. cxiii.–cxv.) and Vol. XXXVII. (pp. xv.–xviii.). Lists of *Correspondents* to whom the Letters in those volumes are addressed.—The names are all included in the General Index; though, in the case of correspondents to whom letters in those volumes are numerous, the references are often given in a summary form.

Vol. XXXVIII. (pp. 99–108). Index to Division I. (Works by Ruskin) of the *Bibliography*.—All titles of Ruskin's books, articles, lectures, etc., are included in the General Index under Ruskin (Subdivisions II. 36, 37).

,, (pp. 191–96). Index to Division II. (Works about Ruskin) of the *Bibliography*.—Where Ruskin himself mentions such books, and in many other important cases, the names of authors or periodicals are included in the General Index; but it has not seemed necessary to repeat the whole body of this special Bibliographical Index.

,, (pp. 217–306). Catalogue of *Ruskin's Drawings* with Index References.—Reference to this Index has been made in the case of the more important groups of drawings, but not in that of every individual piece. Any one wishing to know if Ruskin drew a particular place or subject should, therefore, look up the name in the Index of Drawings, though it may also occur in the General Index.

INSTRUCTIONS FOR THE USE OF THE INDEX

With Explanations of Abbreviations, etc.

For the general scheme and scope *of the Index, the reader is referred to the Introduction.*

In the case of the longer articles *in the Index, the reader is particularly requested to read first the synopsis at the beginning of each of them.*

Abbreviations.—The most frequent abbreviation is that of "R." for "Ruskin." The titles of Ruskin's books are also abbreviated; but these abbreviations, and others used in the course of the Index, will, it is believed, readily explain themselves. The only one which seems to require preliminary explanation is "C.S.G.," meaning "Companion of St. George's Guild."

Order of references.—Where an article is short and the references are not analysed, or where there are several references after one analytical sub-head, the order of the references is according to their occurrence in volumes and pages. Occasionally, this principle is broken and a reference to a later volume is printed in front of a reference to an earlier one; in such cases the reference given first is distinctly the more important. In some cases a reference is followed by another in brackets; this means that the bracketed reference is to *Fors*, from which an identical passage was reprinted in *Præterita* (Vol. XXXV.).

It should be noted that references are sometimes to passages at which further references will be found in editorial notes.

The *author* is indexed under Ruskin; titles of his books, etc., are given alphabetically under Ruskin (II. 36, 37).

Buildings, Churches, etc., are as a general rule indexed under the place in which these are situated.

Illustrations in this Edition are not grouped together under the head "Illustrations," but are included under their respective subjects. As, however, the large majority of them are from drawings by Ruskin or Turner, the separate Catalogue of Ruskin's Drawings (Vol. XXXVIII.) serves in large measure the purpose of an Index to the Illustrations, while under "Turner" in this Index will be found those by Turner.

Pictures, and other works of art, are as a rule indexed fully under the names of the several artists. Where this rule has not been adhered to, a cross-reference is given. Occasionally they are indexed, also fully, under the gallery or other place where they are situated; but considerations of space have made such repetition impossible in all cases. Cross-references, in such latter cases, are given; thus under "Paris, *Louvre,*" references are given to the names of all artists by whom there are pictures in the gallery which Ruskin has noticed.

Saints.—Individual Saints are indexed, not under "St.," but under their Christian names: St. Benedict, under "Benedict," and so forth. But names of places or persons with the prefix "St."—St. Albans, the St. Bernard, Saint-Hilaire, etc.—are indexed under "St."

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[1] It has been thought well, not only to avoid repetition but for the sake of brevity and consequent clearness, to break up this article as much as possible into separate articles, under the headings to which the cross references refer.

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,, *writings of:—A French Eton*, **17**, xxx.; *Contemp. Review* on Goethe's estimate of Byron, **34**, 386; *Culture and Anarchy*, barbarian aristocrats, **20**, 393, **27**, 263; *England and the Italian Question*, **7**, lv.; *Essays in Criticism*, on the Bow murder (1865), **18**, 82, on R., **5**, 289, on R. *re* Shakespeare's names, **17**, 257; *Fortnightly Review* (1877), on the *Iliad*, **27**, 154; *German Schools and Universities*, **22**, 206; *Literature and Dogma*, **28**, 337; Official Education Reports, **27**, lxx.; *Poems*, **37**, 486, *Brou Church*, "tasselled mattress," **28**, 626; Epictetus, **5**, 383, *In Utrumque Paratus*, "The solemn peaks," **3**, 136; *Mycerinus*, **2**, xxiii.; *New Rome*, **27**, 358; *Resignation*, **2**, 292 *n.*; *Sonnet on Cruikshank*, **19**, 77; *Thyrsis*, on fritillaries, **21**, 114, the two Hinckseys, **33**, 527, Sweet William, **25**, 543
Arnold, Miss, **37**, 631
,, Thomas (Dr.), builds Fox How, **34**, 318; Oxford lecture (1841), **20**, xlvii.; his Thucydides, **35**, 211–2
Arnold-Forster, Mrs. (Miss Maskelyne), R.'s letters to, **36**, lxxiii., **37**, 411
Arnold, of Melchthal, von Winkelried. *See* Melchthal, Winkelried
Arnoldo, tomb of, acanthus on, **11**, 296
Arnolfo di Lapo, architect, mosaicist, sculptor, **23**, 195; account of, **23**, 299 *seq.*, by Vasari, **23**, 192–3; captain of early Christian art, **22**, 343, **23**, 196; created typical form of Italian Gothic, **23**, 241; master of, **22**, 339; patronymic, son of Cambio or Lapo, **22**, 339; death of, 1310, **23**, 301; minor references, **9**, 15, **22**, 338, 346, **23**, 185, **37**, 135; works of:—

Duomo, Florence, **5**, 331, **23**, 192–3, 241, 437, **24**, 34
Santa Croce, Florence, **23**, 193, 304 *seq.*

Arnolph, St., Bishop of Metz, **7**, 372
Arona, ironwork at, **8**, 85; rock of, **6**, 311 (Pl. 41); R. at, **1**, 254, **7**, xxviii., xxxvii., **8**, xx., **24**, xxxiv., **36**, 285; R.'s drawings of, **38**, 229; R.'s driver, Bernardo, at, **25**, 225; statue of San Carlo Borromeo at, **1**, 254, 263; towers of, **13**, 456–7; Turner's, **13**, 456, **15**, 75 *n.*
Arqua, hills of, **10**, 5; Petrarch's house at, **1**, 78, 108, 109; and tomb, **1**, 254
Arquatella maritima (purple sandpiper), **25**, 106
Arran, Whiting Bay, fish destroyed in, **28**, 33 *n.*
Arras, **27**, 461; R. at (1856), **7**, xx.
Arrogance, R. refers to and refutes charge of dogmatism and, **1**, 429, **19**, 60, 89, **27**, 99, 117, **29**, 322, **35**, xxxviii., 619, 626, **36**, 586; motto to *Mod. P.*, **3**, vii.
Arrow, skill in shooting, **19**, 333
Arrow, moulding, egg and, in cathedrals, **33**, 478
Arsenic, **16**, 443; crystals of, **18**, 235; in marcasite, **26**, 464

Art [As far as possible this article is confined to passages which deal with Art generally; it should therefore be supplemented by reference to Architecture, Painting, Sculpture, and similar headings. The subdivisions are:—(1) Aphoristic sayings, descriptive of Art as conceived by R. (2) Origin, and Definition, of Art; R.'s uses of the term. (3) Classification of the Arts. (4) Ideas conveyable by Art. (5) Essence, Function, and Mission of Art. (6) Characteristics of Good and Great Art. (7) Art in relation to Religion, Religious Art. (8) Art in Relation to Morals. (9) Art in relation to History, the History of Art. (10) Art in relation to Social Conditions. (11) Political Economy of Art. (12) Art in relation to Use. (13) Art as affected by Climate, Materials, etc. (14) Art in relation to Science, Anatomy. (15) Education in Art. (16) Christian Art. (17) Historical Art. (18) Modern Art. (19) Particular Schools of Art. (20) Particular Arts

It will be seen that so far the arrangement is mainly logical; both in the sequence of the several subdivisions, and in the order of the references under each of them. Classification, however, sometimes overlaps, for R.'s leading conceptions in Art are closely connected. A few passages giving points of connexion may here be indexed:—Art being the formative action of a spirit, the character of the deed necessarily depends on that of the doer, **19**, 165, thus the connexion of art and morals. Art depending on the character of the doer, the first essential to good a. is right education and good social conditions, thus the connexion of art with those subjects, **26**, 338, **27**, xviii.–xix., **29**, 137. And finally to R., "the teaching of art is the teaching of all things," **29**, 86.—(21) The final subdivision, containing Miscellaneous References, is arranged alphabetically, so as to serve also as an index to the necessarily long article on Art]

,, (1) *Aphorisms*, descriptive of art as conceived by R. [The references here are not exhaustive; other similar sayings will be found indexed lower down; but it has seemed well, as an introduction to the subject, to collect some leading passages descriptive of R.'s point of view]

Art is nothing but a noble and expressive language, **3**, 87[1]; the greatest a., that which embodies the greatest number of the greatest ideas, **3**, 92, **5**, 19, 66, **11**, xix.

All great a. is either truth or praise, **8**, 11 *n.*; its object is to praise God, not to display man's dexterity, **3**, 24; is praise, **4**, 153 *n.*, **7**, 463, **15**, 351, **33**, 305, **34**, 310 (*cf.* **23**, 236); the praise of something that we *love*, **14**, 444 ("all *Mod. P.* in a nutshell"), **15**, 353, 354; you will never love art well, till you love what she mirrors better, **22**, 152–3; high art consists neither in altering nor in improving nature, but in seeking throughout nature for "whatsoever things are lovely," etc., **5**, 58; the expression of man's delight in God's work, **7**, 263, **9**, 70, **13**, 29, **16**, 290, the expression of man's rational and disciplined delight in the forms and laws of Creation, **3**, 22, **15**, 351

Every great work of art is an assertion of moral law, **29**, 266; an artist is a person who has submitted to a law which it was painful to obey that he may bestow a delight which it is gracious to bestow, **28**, 441

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Art is the formative action of a spirit, **19**, 165; the art of any country is the exponent of its social and political virtues, **20**, 39; great art is nothing else than the type of strong and noble life, **16**, 287; great art is the expression of the mind of a great man, **7**, 235, 249, **19**, 389, the expression by an art gift of a pure soul, **19**, 392–3; the expression of a mind of a God-made great man, **5**, 189, the expression of a good and great human soul, **11**, 11, 201, 212, **16**, 122, and noble according to the greatness of the soul, **9**, 445, **11**, 220

(2) *Origin and definition of art*, R.'s uses of the ,, term:—

It will be seen from the preceding aphorisms that R. means by art, "fine art," and except in passages which show the contrary he is so to be understood, **22**, 150–1; also, that he distinguishes between real art and false, **20**, 85. It should further be noted that R., though he has much to say on Literature and Music (*q.v.*), and traces many analogies between these and other arts, does not as a rule include them in his references to "Art," which generally refer only to Architecture and the Graphic Arts (including Sculpture), **20**, 200, 204

In the larger sense of the word, R. defines a. as "the modification of substantial things by our substantial power," **22**, 125

As distinguished from manufacture, **16**, 293 *seq.*, **29**, 587, a. is the operation of the hand *and head*, **16**, 294, working with tools of men, **9**, 455–6, **16**, 295, **20**, 304, 308; art applied to manufacture distinct from m., **15**, 12

Fine art, as distinguished from the lower arts, the operation of hand, head, *and heart*, **16**, 294, 385, **11**, 202 *n.*, **19**, 391, **20**, 46; the hand at its finest, the heart at its fullest, **16**, 385–6, the hand, not mechanism, **22**, 220, photography (*q.v.*), not art, **11**, 241, skill of hand not the essence of a., **11**, 220, the hand working submissively to the head, **22**, 347; the heart by itself no good, **18**, 152, application of the whole strength and subtlety of the body, **20**, 304, fine art, distinguished from handicraft (*e.g.* in architecture, by ornament), **12**, 84

Fine art is thus the work of manhood in its entire and highest sense, stamped with the artist's "Behold, it is I," **11**, 201–3, the work of the *whole* spirit of man, **19**, 168, 391, 463; hence function of the workman, **10**, lviii., life of the workman, **16**, 429; art valuable in proportion to the quantity of humanity (thought, skill, etc.), **9**, 444, 456

The *origin of a.*, beginning with scratched lines, **22**, 319–20, is the imitative instinct, **20**, 220–3; man like a child with a doll recreating himself, **20**, lvi., representing a world to play with or to worship, the realistic or idolising instinct, **20**, 223–7; to which is added, in nations with progressive a., the instinct of order and discipline, **10**, 205, **20**, 228–9, art becoming human labour regulated by human design, **20**, 165, producing its effects "with true reason" (Aristotle), **19**, 170, **20**, 45; hence its objects to be rational, **20**, 302

Being instinctive in origin, all great nations have it, as a necessary fulfilment of human func-

[1] This is an early passage (*Mod. P.*, vol. i.), written when R. was laying special emphasis on the expressional power of art. It will be seen from the subsequent references that in his later writings he laid equal stress on art as a formative activity.

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tion, **18**, 463–4, **19**, 57, 167; it is the only language of early races, **20**, 32–3; and becomes a means of expression for the highest faculties, **18**, 463; passion for, as a test of national energy, **20**, 221
Order of the arts, clay, wood, stone, metal, painting, **20**, 46; chronological order, architecture, sculpture, painting, **12**, 182
,, (3) *Classification of the Arts*:—
"Of the Division of Arts," ch. i., *A. F.*, **20**, 199 *seq.* The Arts (with which R. was for the most part concerned), are divided into (i.) Graphic, involving skill, beauty, likeness; (ii.) Architecture, involving skill, beauty, use, **20**, 96. The Fine Arts of Painting, Sculpture, Architecture are, however, not logically separate from the Formative Arts (*e.g.*, carpentry, pottery), **20**, 200–1
Logical division (i.), Arts giving colours to substance; (ii.) giving form without question of resistance to force; (iii.) form or position capable of such resistance, **20**, 201–3; practical importance of this division, **20**, 203–4
Any of these three arts may be either (*a*) imitative, or (*b*) limited to useful appliance, **20**, 204; in respect to (*a*) Sculpture and Painting are united as Graphic Arts, **20**, 201, 222, **22**, 150
Also all of them, in addition to any imitative or structural purpose, add to it an element of inherent pleasantness, colour and form their means of delight, **9**, 455; the musical, harmonic element; study of this rightly called "aesthetics," **20**, 205–7, perception of such qualities dependent on moral state, **20**, 207–9 (*see further* under Beauty), these musical qualities inexplicable, **15**, 205
The arts are thus either subservient to life, or the objects of it; greater dignity of the former, **4**, 32–3
Arts may otherwise be classified, according to methods and aims, etc., as:—aiming chiefly at Line, Light, or Colour, etc. (*see* Painting); Contemplative (or Constant), or Dramatic, **19**, 203, **23**, 205, 326–7, **37**, 136, 144–5; Creative or Realistic, **33**, 304; directed to Facts, Design, or both, **10**, 217, **16**, 269
,, (4) *Ideas conveyable by Art* (sec. i. *Mod. P.*, **3**, 93–115, **5**, 171:—
(i.) of Power; difficulties conquered a source of pleasure, **22**, 322; in Painting, **3**, 93–8, 116–32 (for detailed references, *see* Execution, Power); in Architecture, "Lamp of P.," 8, 100–37 (for detailed references, *see* Power)
(ii.) of Imitation (*i.e.*, deceptive imitation), **3**, 93, 99–103, 116 (for detailed references, *see* Imitation)
Comparative unimportance of these two sets of ideas, **3**, 116
(iii.) of Truth, *see below*, subdivision (12) of this article
(iv.) of Beauty, **3**, 93, 109–11, **4**, throughout, etc., etc. (for detailed references, *see* Beauty)
Skill ("ideas of power"), **3**, 88 *n.*, and beauty, preliminary essentials in a., **5**, 53, 55, **20**, 96; the noblest art adding noble facts and noble conception to good execution and noble composition, **10**, 216, **33**, 299
(v.) of Relation (Thoughts), **3**, 93, 112–5, **7**, 203
The three latter sets of ideas the most important, R.'s essential teaching with regard to them, truth apprehended by the soul, beauty perceived by it, thoughts originated by it, **11**, xix.–xx.

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,, (5) *Essence, Functions, and Mission of Art*:—
Art, a vital and serious thing, no recreation, to be undertaken seriously or not at all, **4**, 26, **16**, 198; **19**, 144, 210, **20**, 45; not to excite passion or amuse indolence, **20**, 26
Art concerned with production (Aristotle), the production of beautiful form or colour, **20**, 46, not necessarily imitative or representative, **20**, 46, but only fulfils its highest functions in stating a true thing or adorning a serviceable one, **20**, 96, **23**, 42; its object to support or exalt life, **20**, 45
Pursuit of truth (visible things or moral feelings), its vital power, **20**, 46, 97; its business to see, learn, and say, **16**, 439, 440–2, 456, 460; to teach truth, **16**, 143, or preach, **22**, 422; to reveal God in creation, **16**, 456; to recognise or know beautiful or noble things, and then give the best possible account of them, **22**, 151; truth to nature, the basis of noble design, **8**, 11, **9**, 70, 253, 293, 409, **10**, 156, **16**, 251, **32**, 127
Art as representation: the liker the better, the best art realises the most absolutely, **4**, 290, **11**, 241, **15**, 354, **16**, 270 *seq.*, **19**, 410–1, **20**, 206, 282–4, **22**, 367, represents everything seen or believed in, **5**, 115, **8**, 11, with absolute sincerity, **15**, 359; the highest thing art can do, the true image of a noble human being, **20**, 46, 98, 332 *n.*, **22**, 102; but art less beautiful than the realities, **22**, 222, "the best in this kind are but shadows," **22**, 152, 485
Art as selective, etc.: though less than the reality it is in another sense more, for it appeals to the mind not merely to the senses, **3**, 135 *seq.*, appeals to people who can understand, **23**, 284–6, does not generalise but reveals the universal in the particular (*see* Generalisation); gives the artist's impressions, expresses his soul, **5**, lv. **11**, xvii. 203, gives the idea of a beautiful thing, not the realisation of an ugly one, **15**, 352–3; interprets not imitates, **3**, 12, **16**, 269, is imaginative, not deceptive, **20**, 61; points out the most beautiful, **5**, 57; presents truth with visible operation of intellect, **16**, 285; selects the worthiest truths, **3**, 140 *seq.*, suggests rather than informs, **1**, 441
Imagination, invention, inspiration in art (*see also* those words): a greater thing than skill, **22**, 313; the chief source of value in a., **17**, 67 *n.*, 364; *the* essential of a., **6**, 27, **7**, 209, **19**, 180–1, **22**, 502; imag. to be roused not sated by a., **11**, 214; inspiration above all laws, **10**, 117, 221, **22**, 500; instinctive, **24**, 203; unconscious, **20**, 56; intuitive, **23**, 477; involuntary, **18**, 167; progress from sight to imag., **20**, 223
Hence Great Art, the art of dreaming, **6**, 437, **11**, 180
The highest functions of art are (i.) to enforce the religion of men [see subdivision 7]; (ii.) to perfect their ethical state [subdivision 8]; (iii.) to do them material service [subdivision 12], **20**, 46.
,, (6) *Characteristics of Good and Great Art*:—
"Of Greatness of Style," ch. iii. *Mod. P.* iii., **5**, 42 *seq.*:—great a., that which represents the beautiful and good, **5**, 42, 44; characterised by (i.) choice of noble subject, **5**, 48–9, which must be (*a*) sincere, **5**, 49–50, (*b*) wise, **5**, 50, forms of error, superseding expression by technical excellence, **5**, 53, technical excellence by expression, 5, 53–5; (ii.) love of beauty, 5, 55–8; (iii.) sincerity, **15**, 359, inclusion of the largest possible quantity of truth in harmony, **5**, 58–60, corollaries:—great

Art (*continued*)
art generally distinct, **5**, 60–1, generally large in masses, **5**, 61–2; (iv.) invention; produced by the imagination, **5**, 63–4; great art, the sum of all the powers of man, **5**, 65–6

Four essentials, and the contrary states:—(i.) faultless and permanent workmanship, **22**, 84, 85, 91, **28**, 699; (ii.) serenity in state or action, giving permanence to images such as we should desire always to behold, **11**, 241, **22**, 84, 85, 86, 93, opposed to dramatic excitement, **19**, 203, **22**, 499, **24**, 109; (iii.) face principal, not body, **22**, 85, 86, 94; (iv.) face free from vice or pain, **22**, 85, 86, 98, 101

Various characteristics:—best, is truest, simplest, usefullest, **18**, 131–2; cannot be multiplied, is individual, **9**, 456; cannot be produced by models or rules, **10**, 207; combines grace and fitness, **24**, 219; common nature in, **5**, 32; completeness in itself, **3**, 40; confesses man as both soul and body, **7**, 264, **23**, 18, **34**, 628, but neither skull nor skeleton, **33**, 315; delicate, **5**, 62–3, **15**, 12, 37, 155, **33**, 346; depends on motive of the artist, **16**, 291–2; didactic, **14**, 265, **20**, 300, **22**, 315, 326, 432, **36**, 563, in what sense, **19**, 394, 395, in effect not in conception, **19**, 307, "set upon a hill," **22**, 327; essentials:—affection, devotion, patience, faith, **15**, 485; every touch tells, nothing done in vain, **5**, 63, 19, 139, **20**, 78, 327; **22**, 18, 220; freedom, **7**, 229

Laws of Good and Great Art:—fineness of execution and purity of purpose co-ordinate, **19**, 80; grasps and orders facts, **16**, 287; heroism the true subject of, **18**, 152, 448; is a gift, cannot be taught or acquired, **5**, 68, 189; is executed so as to strike people, **20**, 303; is for the people, **20**, 298, 299; is forgotten in what it represents, **20**, 300; is national, **33**, 311; measured by truth, refinement, confusion, **12**, 472; must be popular, **20**, 298, **22**, 21, 317; never contentious, **7**, 229; not quaint or singular, **20**, 33; obedience to law of order, **28**, 699–700, **34**, 172; occupies and calls out the whole soul in artist and spectator, **11**, 203, 213; pleasing to all, **24**, 128; produced by men of high feeling, **5**, 32; smallest remains of, always lovely, **23**, 307; submissive to law, **15**, 344, **20**, 322; subtlety of touch, **16**, 419; teaches what is noble in past, lovely in existing life, **20**, 300; temper of, quiet and gentle, **20**, 304, 308; tender and true, **16**, 281; test of, happiness of the workman in his work, **8**, 218; to stay the fleeting not to systematise the fixed, **11**, 62; work of men trained under true masters, **28**, 699, **34**, 172.

,, (7) *Art in relation to Religion, Religious Art:*—[(*a*) general ideas and principal passages, (*b*) various remarks]. This is one of the subjects on which a selection of detached passages seems to show contradictions; *e.g.*, on the one hand, art never employed on a grand scale except in service of r., **18**, 152, all progressive a. hitherto has been r. art, **14**, 243, **24**, 29, r. the life of art, **22**, 508, the foundation of a., **18**, 145, the moving spirit of all great a., **3**, 670, arts never flourish unless primarily devoted to r., **8**, 43, r. essential to a., **36**, 543, but, on the other hand, r. vividest when a. weakest, **19**, 384–5, a. the exponent of r., **33**, 208, as to the highest attainments of a., there has never been any question but that they were founded entirely on the beauty and love of this present world, etc., **9**, 31, **20**, 57 *n.* (*cf.* under Titian). An examination of the passages referred to below brings such seemingly contradictory statements into logical relation. It should, however, be noted that R.'s views on the relative art-power of "religious" and "irreligious" painters underwent development, **29**, 87–91, **36**, 339

,, (*a*) Relations of religion and art, *general ideas and principal passages:*—"Relation of Art to Religion," lect. ii. *Lec. on Art*, **20**, 45 *seq.*:—temper in which subject to be approached, **20**, 51–3

(i.) how far art has been literally directed by spiritual powers, **20**, 53–6

(ii.) if not inspired, how far exalted by them, **20**, 57, 57–9 *n.*

(iii.) how far has it advanced the creeds recommended by it, **20**, 57, difficulty of the inquiry, **8**, 40 *n.*, **10**, 124, **36**, 61—in (*a*) the realisation of imagined spiritual persons, **5**, 72, **20**, 57–66—by (α) making us believe what we should not else have believed, **20**, 60, faultful influence herein, **20**, 60 and *n.*, but only if its forms supposed to be real, not imaginary, **5**, 73, **20**, 60–2, 230; by (*β*) making us think of subjects we should not else have thought of, **20**, 60—in (*b*) the limitation of imagined spiritual presences to certain places, **10**, 118, 122, 124, **20**, 57, 66–71, 115. On the whole, a. never prospered unless devoted to proclaiming r., **18**, 152, but failed in such proclamation, **18**, 153

"False Ideal: Religious," ch. iv. *Mod. P.*, vol. iii., **5**, 70 *seq.*:—creation of false images, no danger of this in first stage of art, which is incapable of realization and frankly symbolic, **5**, 73, **10**, 127, **20**, 60

In second stage, "Angelican ideal," images true in feeling, false in fact, and impossible realizations lead to forgetfulness of true facts, **20**, 73–7; symbols of drama taken for true drama, **19**, 206

In third stage, philosophical or "Raphaelesque ideal," r. employed for display of a., instead of a. for display of r., **5**, 77, inverse ratio of technique and devotion, **3**, 21, **5**, 397; change all the more fatal because accompanied by greater dignity, **5**, 77; "compositions" of impossible scenes accepted as historical facts, **5**, 79, and deadened faith in r., **5**, 79–81

Hence r. divorced from a.:—(1) dulness of r. art, evangelicalism associated with bad art, **5**, 83–4, (2) sentimental r. art, **5**, 84–5, **10**, 125, "the monk's opera or theatre-going," **5**, 84; misuse of a. in Bible pictures, **5**, 88 *n.*; modern popular religious a., vulgar, **22**, 371

True religious ideal very rarely attained, **5**, 85; art useful to r. in (1) representing imaginary beings of another world, **4**, 329–32, **5**, 85–6; (2) Christ as a living presence, **5**, 86; (3) reality of conception in religious scenes, **5**, 86, **19**, 205–6, **34**,

Future possibilities for r. art both skilful and sincere, **5**, 86–7; requirement of learning has spoilt r. art, **10**, 128, **11**, 70; effective r. art lies between barbarous idol-fashioning and magnificent craftsmanship, **10**, 131

,, (*b*) *various remarks:*—a. not to formulate our convictions in r., **20**, 52; birds and claws in, **25**, 25; colourists and r., **10**, 173; conditions necessary for faithful r. art, **24**, 110; decline in r., and decadence of Italian painting, **34**, 453; does the pursuit of, save souls? **1**, 396; early a. and r., **20**, 84, **23**, 44; English genius unfit for, **20**, 29; landscape of mountain distances, **6**, 431; Lippi's "Madonna" wrought in real religion, **28**, 574, 701; mediæval

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and modern, religious and non-r., **12**, 139 *seq.*; modern a. ashamed to confess Christ, **10**, 325; modern r. artists, vanity of, **5**, 50; "Notes on a painter's profession as irreligious," **4**, 384 *seq.*; are-Raphaelites and, **19**, 205; relative strength of r. and a., **19**, 378, 384; r. and a., in mediæval Italy, **23**, 44–5; "R. Art," address on, **16**, 469; r. essential to national sculpture, **20**, 241; r. men seldom care for a., **10**, 125; religious passion and art-skill, **19**, 384; Romanist Modern Art, **9**, 437; symmetrical landscape in, **4**, 302; three stages of art corr. to r., **22**, 79–80; various references, **36**, 68, 543

,, (8) *Art in Relation to Morals*, principal passages, *Rede Lecture*, **19**, 163–94, *Q. of A.*, ch. iii., **19**, 388–93, *L. on A.*, ch. iii., **20**, 73 *seq.*, [(i.) general principles applied to; (ii.), the individual workman; (iii.), the nation]; art being the formative or directing action of a spirit, the character of the deed necessarily depends on that of the doer, **19**, 165; the a. of any country is the exponent of its social and political virtues or vices, **20**, 26, 39, 77–8; such relation the clearest truth R. learned, the most vital he had to declare, **19**, 163–4, 197, 389, 391; all great art depends on nobleness of life, **7**, lvii., **27**, **22**, 512; noble a. can only proceed from noble persons, **19**, 248, **20**, 39, **22**, 135, and a. the visible sign of national virtue, **19**, 164; importance of the principle at the present time, **19**, 164

To perfect the moral state is one of the essential functions of a., **20**, 46, 47, 73; all true a. the emanation of inner virtue, **19**, 188; art can only be directed to immoral ends by characters unconnected with its fineness, **20**, 47; fineness of the art, index of the moral purity and emotion it expresses, **19**, 80, 344, **20**, 74; to *perfect* the moral state, not to *produce* it (moral influence of a. doubtful, **3**, 211, **7**, 430), for without the moral state no fine a. is possible, **19**, 57, **20**, 73; a. reproducing the ethical temper out of which it arises, **19**, 166, 344; instances in dress, **19**, 186, literature, **19**, 171–4, **20**, 74–7, music, **19**, 174–80, sculpture and painting, **19**, 180 *seq.*; evidences, not inculcators of faith, **26**, 338; national or individual, the result of previous life and training, **19**, 23

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Beautiful, Beauty. [In this article, references are first given to the cardinal passages in which Ruskin's theory of beauty may be found—(1) in the form of aphorisms ; (2) in various propositions, these references being so arranged as to trace his argument. (3) General references are then given, and these may be regarded as illustrations of the foregoing principles. (4) "Lamp of Beauty," in architecture]
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[1] Chronologically, R.'s references to C. are divided at the year 1869, before which time he had devoted no special study to C. The pre-'69 refs. are such as **11**, 361, 400. R.'s Oxford lectures on Carpaccio (not fully reported) were in 1875: *see* **22**, xli., 528; but he referred to C. in 1870, **20**, 80

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[1] The varying use, which R. here notes, may be traced in the items of this Index, and explains apparent contradictions, as when the "classical age" is described as an age of faith (**12**, 139) and as wanting in faith (**7**, 316). In the former case, "classical" means "Greek and Roman," in the latter "the 'classical' ideal illustrated in Claude and Poussin." R. has yet a third use of the word (*see above*, "definition applied to books").

[2] Where a reference to Aulus Gellius (*Noctes Att.*, xix. 8, 15) might have been given: "classicus scriptor, non proletarius" (a metaphor going back to the division of the Roman people by Servius Tullius).

[3] For Greek and Roman "classics" quoted or referred to by R., *see* Æschylus, Anacreon, Aristophanes, Aristotle, Callimachus, Claudian, Conon, Euripides, Herodotus, Hesiod, Homer, Horace, Juvenal, Livy, Lucian, Lucretius, Ovid, Pindar, Plato, Sophocles, Tacitus, Thucydides, Virgil, Xenophon, etc.

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,, (1) *general summaries and principal passages:*—R.'s theory of colour is deducible from his general theory of beauty (*q.v.*). He holds that c. is absolute, not relative;[1] the c. of an object is not sensation, but the power of producing it, **5**, 201–2, every c., or force of c., is fixed and measurable, **6**, 50–1, whether copiable by art or not, **15**, 134 *n.* The standards of c. are fixed by those in nature, **15**, 417, being those in which men in states of mental and physical health delight, **25**, 264, 414, **26**, 179

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[1] For another sense in which colour is said to be relative, see **3**, 160, and compare **15**, 134 *n.*

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[1] It should be noted that R. sometimes includes Dutch painters in his references to the "Flemish Schools"; *e.g.*, **3**, 520, **33**, 338

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[1] There is an incautious use of the word "individual" in this passage; the general tenour shows, however, that R. means individuality of *species* (*i.e.* "specific").

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[1] As distinguished from star, deep blue (*G. Bavarica*).

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[1] The statements are not, as might seem thus baldly stated, inconsistent. It will be seen on reference to the passages that in the one case R. is speaking of internal structure, in the other of "external characteristics."

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,, (1) *principal passages, etc.*:—The principal passages on G. are (in order of date) the *Review of Lord Lindsay* (1847), **12**, 213–20, general account of G.'s "artistical orbit," **12**, 221–3; *Giotto* 1853–60), **24**, 1–111; *Mornings in Florence* (1875–77), **23**, 295 *seq*. It should be noticed in using the detailed references that R.'s views on G. underwent some development (see **23**, xxxviii., **24**. xlv.); at first G. had seemed to him weaker than the great worldly painters, **29**, 89, but later studies led him to account the weaknesses as due only to absence of material science, and to rank G. as "essentially stronger and greater than Titian," **29**, 91. The altered point of view was a development, rather than a change, as an intermediate passage, distinguishing between material science and spiritual insight, will show, **11**, 205 ("This is our brother"). R. came further to account G. as "conclusive" on the relations between line and colour, **13**, 525, **15**, 345. It should be noted further that when R. wrote on *G. at Padua* (1854), he had not seen G.'s work at Assisi nor closely studied him at Florence, **16**, 75 *n*., **24**, 35
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(I.) The Actual Guild

[This portion of the article is subdivided under the following heads:—(1) History, Official Papers and Proceedings, Register and Roll; (2) Objects and Scope; (3) Constitution and Officers; (4) Creed and Vow; (5) Companions and Tenants; then turning to actual operations of the Guild, we come to (6) Landed Estates, etc., (7) Other expenditure of funds; (8) Laws, Tenths, (9) Fortunes, (10) various references. For the Museum belonging to the Guild, *see* Museum

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,, (1) *Economic first principles*:—land is one of the essential forms of wealth (with associated air, water, etc.), **17**, 154, **29**, 14:—(i.) as producing food and mechanical power, **17**, 155 and *n.*, 438; (ii.) as an object of sight and thought, producing intellectual power, **17**, 155, land as a school of natural history, **22**, 244, **29**, 495, importance of fauna and flora, **17**, 155, **27**, 121, desert land to be made green, **28**, 140, mountains and moorlands not to be cultivated, **17**, 545, much should return no rent but its loveliness, **17**, 439. (This point might also be illustrated by many references enforcing the importance of national scenery as an element of natural wealth, of pure air and green fields *versus* coal-fields, *e.g.* **18**, 486, **28**, 696–7; *see, further*, England, Scenery.) Land is strictly limited in quantity, **29**, 14; for this reason and because it is necessary to national sustenance, it should not be monopolised by a favoured few, **17**, 438, **18**, 105–6
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,, (5) *Practical Counsels*:—"Nationalization," nonsense, **29**, 494; redistribution would have no better right than the original possession, **27**, 30, 379, **29**, 411, would cause civil disturbance, **17**, 436, would in itself be of little advantage, **17**, 434, 445 *n.*, **18**, 106, **29**, 404, 411, but will come unless existing evils be remedied, **17**, 436. What, then, is to be done? Existing holders not to be dispossessed, **27**, 379–80, **28**, 168 (*see further under* Squires); but the principles stated under (2) above to be recognised:—(i.) by the landlords, in recognising that possession of l. implies the duty of living on it, not taxing it, and making the best of it, **29**, 19, 404, 494–5, **30**, 93, 94, 153, **37**, 389, in Fixed Rents, living on a certain fixed income and spending the rest on the estate, **28**, 155–6. In ideal State, they would be paid fixed wages for superintendence, **17**, 439, 565, **18**, 108, **27**, 368. (ii.) By Trade Unions, Co-operative Societies, and other Corporate Bodies buying land and making the most of it, **28**, 768, **29**, 411, 494; this the main direct purpose of St. George's Guild, **29**, 169, 272, **30**, 39; individuals should do the same, **28**, 140. Simplification of transfer necessary, **28**, 579, **29**, 118, and public registration, **29**, 495
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,, (1) *Historical survey.* [R. gives such a survey in four principal places, using various terms for purposes of classification—*L. A. P.*, **12**, 109–28; *Mod. P. i.*, **3**, 165–258; *Mod. P. iii.*, **5**, 192–387; *Mod. P. v.*, **7**, 253–end. The references are here combined.] In ancient times there is hardly any landscape in art, **5**, 193; Greek, Egyptian, Ninevite, Roman, it is purely symbolic and subordinate, **5**, 248, **7**, 256, 265, **12**, 109–10. Later, five periods may be distinguished:—

(i.) "Giottesque," **12**, 115, 123, advance made by Giotto and Orcagna, **12**, 110–2

(ii.) "Leonardesque" (Perugino, Raphael, Leonardo), **12**, 112–3, 115, 123, type of, **12**, lxxxvii., 112 (Pl. 12), **5**, 306–7 (Pl. 10, "Rock-drawing in the Middle Ages")

Belonging partly to (i.) but mainly to (ii.) is what R. calls "Purist Landscape," the formal l. of the early Italian painters, **3**, 174–8, **4**, 320–3, **5**, 393; its defects, **5**, 394–5 (Pl. 11, "Latest Purism"); Ghirlandajo's rocks compared with Turner's, **5**, 395–6 (Pl. 12 and Fig. 5); its unreality, **7**, 265. This "Purist Landscape" is much the same as what is elsewhere called "the Gothic School of l." (as contrasted with Chiaroscurist School), **20**, 175–6, **22**, 56, 63–4, 65–6; the few perfect examples of it, **22**, 57

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(iii.) "Titianesque," **12**, 113–5, 123; Venetian landscape, **3**, 170–2, 180–3, **4**, 323 *n.*, **5**, 398–9 (Pls. 16, 17, "Early" and "Advanced Naturalism"); the school of "Heroic" landscape, **7**, 254, 264, 286

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(iv.) The movement towards naturalism continues, but is perverted, **12**, 116, 348–9, in Seventeenth Century Landscape, **3**, 168–9, 184–8, **5**, 400 *seq.*; in the schools of:—

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"Hybrid Landscape," the school of Berghem and Wouvermans, **7**, 255, 363 *seq.*

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[1] An interesting paper on Ilaria by "Vernon Lee" appeared in the *Westminster Gazette*, July 7, 1909.

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The present article is divided into the following heads, chiefly in accordance with the arrangement above described:—(1) Meaning and office of mountains; (2) Materials of; (3) Structure, sculpture, aspects; (4) Beauty of mountains (additional points); (5) Geological speculations on structure, etc.; (6) Influence of, upon mankind; (7) Clouds in relation to; (8) Particular mountain regions; (9) Drawing and painting of; (10) Miscellaneous references]

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,, (1) *Principal passages:*—R.'s connected writings on P. E. are mostly collected in **17**, with an Introduction, dealing with the following subjects:—hostile reception of the books, xxvii.–viii., xxxiv., disconnected character of his writings, lxxxi.–ii., scheme underlying them, lxxxii.–iii.; analysis of *U. T. L.*, lxxxiii.–vii., of *Mun. P.*, lxxxviii.–xcviii., of *T. and T.*, xcviii.–cii.; relation of R.'s writings to economic thought of the time:—condition of the science in England when he wrote, xxix., ciii., his attack scientific, not sentimental, ciii.–iv. (*cf.* **17**, 137–8, 222 *n.*), upon the abstract basis of the science, civ., his biological theory, cv., permeation of his doctrines, cv.–vii.; relation of his writings to political practice, cvii.–xii.; list of books, etc., discussing R.'s economics, cxii.; his equipment for economic writing, xxx.–xxxi.

The principal passages, not included in **17**, are in *Joy for Ever*, **16**, and *Fors* (for such passages in **27**, **28**, **29**, see list in **27**, xlvi.–vii.)

A reader desiring to trace the genesis and growth of R.'s economic work, and to note the inter-relation of his different activities, should refer chronologically to (1) the ch. in *S. of V.* (1852) on the Life of the Workman, on it see **10**, lvii.–ix., (2) the *Pol. Econ. of Art* (1857), **16**, and (3) *U. T. L.*, etc., **17**

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1846: diary, **38**, 85; drawings, **38**, 219; letters, **38**, 58; publications, **38**, 6; home studies, **8**, xxiv.; *Mod. P. vol. ii.* published, after severe strain, **4**, xxxix., **35**, 414; Foreign Tour (April–Sept.), Champagnole, Geneva, Turin, Venice, Florence, Vevay, etc., **5**, xvii., **35**, 415:—preoccupied with architecture, **8**, xx.–xxiii., first ideas for *Seven Lamps*, **8**, xxiii., itinerary, **8**, xx *n.*:—Calais, **35**, 415–8, Champagnole, **8**, 221, **35**, 418 and *n.*, Venice, repairs to Ducal Palace, **10**, 437, Pisa, impatience with his father, **35**, 419, Sestri, **35**, 403, Chamouni, **35**, 420, met Mr. and Mrs. Acland, **36**, 63, Lucerne, **35**, 420–1, Troyes, **35**, 421; strain upon his eyesight, **38**, 340

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1848 : publications of the year, **38**, 6 ; letters, **38**, 58 ; diary, **38**, 85 ; April 10, marries Euphemia Chalmers Gray at Bowerswell, **4**, 341, **8**, xxviii. ; Oxford Commemoration, **8**, xxviii. ; visit to Salisbury, architectural studies, **8**, xxviii., 6, feverish attack, **8**, xxviii., 6 ; Aug.–Oct., tour with his wife in Normandy, itinerary, **8**, xxix *n.* ; diary and letters describing the tour, **8**, xxix.–xxxiii., Falaise, **16**, 457 *n.*, Oct., settles at 31 Park St., Grosvenor Square, and writes *Seven Lamps*, **8**, xxxiii. ; hard work on architecture, **8**, xxix. ; R. and his wife at home, **8**, xxxiv.

1849 : diary, **38**, 85 ; letters, **38**, 58 ; publications, **38**, 7 ; joins Council of Arundel Society, **4**, xliv., **22**, 474 ; Jan. 30, meets Jenny Lind, **36**, 92–3 ; April–Sept., foreign tour (with his parents, his wife going to Scotland), **8**, xxxv., **9**, xxii.–iv., **35**, 437, books read, **9**, xxiii., geological studies, **26**, xxiii., glacier work, **35**, 632, principal studies for *Mod. P. iii., iv.*, **5**, xvii., **23**, 92 *n.*, itinerary, **5**, xvii *n.* :—Sens, **35**, 438 ; Dijon, plate for *Seven Lamps*, **8**, 15 ; Champagnole, **35**, 438 ; Geneva, **35**, 438–9 ; Chambéry and Grande Chartreuse, **11**, 223, **35**, 439–40 ; Vevay, **5**, xvii.–xix., the fields in spring, **5**, 289 *n.*, **9**, 72 ; Sallenches, **5**, xix.–xx. ; St. Martin, **35**, 433–4, begins his true work in the world, **35**, 437 ; Samoens, **35**, 434 ; Chamouni :—**5**, xx.–xxiii., **9**, xxii., **35**, 453–6, meeting with Sybilla Dowie, **29**, 426–8, **35**, 232, Cascade des Pélerins, **6**, 342 *n.*, geological studies, **26**, xxiii. ; tour by himself to Courmayeur and Zermatt :—**5**, xxiii.–xxxi., **35**, 437, 451–2, studies of the Matterhorn, **9**, 85, **11**, 237 ; Paris, notes on the Louvre, **12**, 456 ; Oct., second foreign tour (with his wife), by Chamouni to Venice, itinerary, **9**, xxiv *n.*

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1851 : diary, **38**, 86 ; letters, public, **38**, 48, private, **38**, 59 ; publications, **38**, 7 ; buys his first illuminated MS., **35**, 490 ; literary acquaintances, **9**, xxxi. ; member of the Athenæum Club, **9**, xxxi. ; Feb., D. Hill, "advertisement" to *Sheepfolds* dated, **12**, 517, preface to *S. of V. i.* dated, **9**, 10 ; correspondence on *Sheepfolds*, **9**, xlvii. ; April, visit to Whewell at Cambridge, **8**, xl., **9**, xlvii., to Farnley, **9**, xlvii., **10**, 566, to Matlock, **9**, xlvii. and *n.*, **10**, 565, a conversation at, **7**, 269 ; in London for the season, **9**, xlvii. ; May, induced by Patmore to undertake defence of the Pre-Raphaelites (*q.v.*), **9**, xlvii., **12**, xlvi. ; June, makes Millais' acquaintance, **12**, xviii., xlvii. ; Aug., D. Hill, pref. to *Pre-Raphaelitism* dated, **12**, 339 ; Aug., tour through Switzerland and Chamouni to Venice (with his wife) : —itinerary, **10**, xxiv *n.*, travelling companions, **10**, xxiii.–iv., C. T. Newton, **35**, 385–6, at Great St. Bernard and Aosta, **10**, xxiv., Milan, **10**, xxv.

1851–52 (Sept.–June), at Venice on work on *S. of V.*, **10**, xxv.–vi., xxxiv.–viii., **35**, 483 ; stayed for a week with R. Brown, **10**, xxvi., afterwards lodged in what is now part of the Grand Hotel, **10**, xxviii.–ix. and *n.*, windows, **12**, 50 ; Sept. 12, Murano, part of *S. of V.* dated, **10**, 63 ; Dec., death of Turner, **10**, xli., **35**, 483 :—schemes for purchasing his drawings, **13**, xxii.–vi., xlvii.–l., **36**, 134–5, R. appointed an executor, small legacy, **13**, xxvi., 81, schemes for building a Turner gallery, **13**, xxvi.–ix, T.'s will disputed, R. renounces executorship, **13**, xxx. ; Jan., state of health, **13**, xlviii. ; Feb., March, balls, etc., **36**, 133, 136 ; March 9, 11, *Letters on Politics* dated, **12**, 593, 600 ; a day in his life, **10**, xxxiv. ; attempted purchase of Tintorets for Nat. Gal., **10**, xli., **12**, lx., **35**, 503–4 ; Bible studies and religious doubts, **10**, xxxix. ; buys casts of Ducal Palace sculptures, **10**, 466–7 ; charities, sick visiting, **10**, xl. ; disillusionment and difficulties of Venetian work, **11**, xxv. ; his father's grief at R.'s long absence, **28**, 70 *n.*, **36**, xx. ; festivities at Emperor of Austria's visit, **10**, xxx. ; makes acquaintance with E. W. Cooke, **14**, 69 *n.* ; pictures in his room, **10**, 301 *n.* ; receives English visitors, **10**, xxxiii. ; social distractions, **10**, xxix. ; state of Tintorets in Scuola S. Rocco, **17**, 132, in Ducal Palace, **10**, 438 ; theft of his wife's jewels, **10**, xli.–ii. ; visits to Marshal Radetsky at Verona, **10**, xxxi.–iii.

1852 : journey home from Venice by Switzerland (June–July), itinerary, **10**, xxiv *n.*, Airolo, **10**, xlii. ; letters, public, **12**, 407, private, **38**, 59 ; July, settles at Herne Hill (No. 30), work on *S. of V.*, **9**, xli.–ii. ; Sept., Brownings at Denmark Hill, **5**, xlvii., **36**, 141

1853 : diary, **38**, 86 ; letters, **38**, 60 ; publications, **38**, 7 ; spring, hard at work on *S. of V. ii.*, **10**, xliii. ; in London (6 Charles St.) for the season, **10**, xliii., working during the day at Denmark Hill, **36**, 147 ; June, holiday in Scotland with his wife and J. E. and W. Millais, **12**, xix. :—Wallington, **12**, xix., meets Dr. John Brown, **12**, xx., Melrose, Stirling, Dunblane, **12**, xx., July–Oct., settled at Brig o' Turk in Glenfinlas, **12**, xx., Millais' portrait of R., **12**, xxi., xxiv.–vi., life at Glenfinlas, **12**, xxii.–iii., visit from Acland, **12**, xxiii., **35**, 483, R. prepares *L. on A. and*

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1854: diary, **38**, 86; letters, public, **38**, 48, private, **38**, 61; publications, **38**, 8; Feb. 26, buys his "greatest treasure," St. Louis' Psalter, **12**, lxix. (*see* Manuscripts); Apr. 16, D. Hill, pref. to *L. on A. and P.* dated, **12**, 9; Apr., his wife leaves him, **12**, xxxvii.; July 15, marriage annulled, **12**, xxxvii., remarks on, **36**, 169, behaviour of his friends, **12**, xxxviii., future plans, **36**, 175; friendship with Rossetti and Miss Siddal, **5**, xli.–v., **12**, xxxviii., with Miss Mitford, **12**, xxxix.; undertakes class at Working Men's College, *see* subdivision (6); undertakes lectures at Architectural Museum, **5**, xxxvi., **12**, xxxix., lxx.; May–Oct., Tour (with his parents) to France, Switzerland, and Chamouni, **35**, 483, itinerary, **5**, xxxi *n.*:—Calais packet jib., **35**, 415 *n.*; Vevay, **12**, 417; Simmenthal, **5**, xxxiii.; Lucerne, a call from God after prayer, **5**, xxxiii.; St. Martin, **35**, 448–9; Chamouni, weighing the minute-burden of sand, **6**, 175, **11**, 237, experiments in light, **5**, xxxiii.; Rhone Valley, **5**, xxxiv.; Paris, Notes on the Louvre, **12**, 471, **36**, 175, 176; Dover, **5**, xxxv.; studies for *Mod. P.*, **5**, xxxi.–ix.; Alpine flowers, **5**, xxxiv.; proposed work on Swiss towns, **15**, 521, **35**, 483, **36**, 244; Dec., Gothic design accepted for Oxford Museum, **16**, xliii.
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1856: publications of the year, **38**, 8; diary, **38**, 86; letters, public, **13**, 81, private, **38**, 61; classes at W. Men's College, **13**, xxxi.; work on Oxford Museum, **13**, xxxi.; Jan., Den. Hill, pref. to *Mod. P. vol. iii.* dated, **5**, 13; March, Den. Hill, preface to *Mod. P. vol. iv.* dated, **6**, 5; April, Den. Hill, preface to *Harbours* dated, **13**, 11; *Academy Notes*, tired, **14**, 71; spring, *Mod. P. iii., iv.* finished, rest needed after, **7**, 3; March 12, speech at Society of Arts, **16**, lxvii.; April 18, address to Workmen at the Oxford Museum, **16**, xlix., 431, **36**, 532; May 14–Oct. 1, Tour, France, Switzerland, Chamouni, etc., itinerary, **7**, xx *n.*, **35**, 484; France, **7**, xx.–xxi.; Switzerland, work on Swiss Towns, **7**, xxi.; Geneva, makes acquaintance of Norton, **7**, xxii., **35**, 519, **36**, 337, Norton's impressions, **7**, xxiii.; Chamouni, **7**, xxi., **36**, 242, geological excavations, **26**, xxvii., 288, 545, **36**, 245, 255, meeting with Layard, **7**, xxii *n.*; Fribourg, drawing, **35**, 484; meets Mrs. Beecher Stowe, **17**, 476, **35**, 523 *n.*; work for *Mod. P.*, **7**, xxiii.–iv.; Paris, Notes on the Louvre, **12**, 448; R. hurries home on hearing that Turner's drawings had been handed over to Nat. Gal., **7**, xxiv.–v., **13**, xxxi.; correspondence with Trustees, **36**, 251–3, 255; Oct., Nov., letters and *Notes* on Turner Bequest, **13**, xxxii.–iii., offers to arrange the drawings, **7**, xxv., **13**, 85; acquaintance with Rosa Bonheur, **14**, 173; winter, wrote *Elem. of Dr.*, **7**, 3
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1859: publications, **38**, 9; letters, public, **38**, 49, private, **38**, 63; diary, **38**, 86; winter, 1858–59, "spent in trying to get at the mind of Titian," **7**, xlvii., 6; Jan. 20, second letter on Oxford Museum, **16**, lii., 218; Feb. 8, 40th birthday, **36**, 292 and *n.*; Feb. 15, speech on Venetian Architecture, **16**, lxviii.; Feb., driving-tour to Matlock and Manchester, **16**, lxi.–v., visit to Mrs. Gaskell, **16**, lxv.; Feb. 22, lectures at Manchester, **16**, lxi., Miss Bell at the lecture, **18**, lxiii.; driving-tour from Manchester to Rochdale and Bolton, **16**, lxv., 336 and *n.*, reflections on, **16**, 469; Bolton and Richmond, Turner scenes, **7**, xlvii.–ix., **16**, lxv.; March 1, lectures at Bradford, **16**, lxv.; March, visits Miss Bell's school at Winnington, **18**, lxiv.–v., lxvi.–viii.; prepares *Two Paths* for press, **7**, l.; writes *Academy Notes*, **7**, l.; May–Oct., Tour (the last with his parents) to Germany, Switzerland, Chamouni, etc., **35**, 485, itinerary, **7**, l *n.*:—German art and picture galleries, **7**, l.–liv., 6, 488, Düsseldorf, **22**, 186, Brunswick, **14**, 418, **18**, 314, Berlin, **18**, 543, letters to the press on Italian question, **7**, lv., **18**, xxii., 537, Königstein, last happy walk with his father, **35**, 485, Nuremberg, **7**, lv., Chamouni, **7**, lv.;—autumn, Winnington, writing *El. of Perspective*, **7**, lv., **18**, lxvi.; winter, 1859–60, writing *Mod. P. vol. v.*, **7**, lv., lvii., 7, **35**, 485, **36**, 297; Mr. and Mrs. Browning on his work and influence, **7**, xlvii.

1860: publications of the year, **38**, 9; letters, public, **38**, 49, private, **38**, 63; March 8, address at Working Men's College, **16**, lxviii., 469; March 20, evidence to Public Institutions Committee, **16**, lxix.; exhaustion after completing *Mod. P.*, **17**, xx.; May 22–Aug., Tour (by himself) to Chamouni and Switzerland:—St. Martin, **7**, xxi., **25**, 204, **35**, 485, Chamouni, with Stillman as his guest, **17**, xxi.–iv., 477, turning-point in his life, **7**, xxi., **21**, 209–10, **22**, 512, **35**, 485, 533, "beginning of St. George's work," **13**, 497, **28**, 16, writing *Unto this Last*, **17**, xxiv., painting Alpine roses on Montanvert, **17**, xxiv., **18**, 26, drawings, **7**, xxxvi., **38** [56]

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1861: letters, public, **38**, 49, private, **38**, 64; drawings, **36**, 356, **38** [61], painting at Wallington, **15**, 494; March, Winnington, **18**, lxvi.; March, presents Turner Drawings to Oxford, **13**, liii.; Apr. 2, lecture at St. George's Mission, **7**, xxxvi.; Apr. 19, lecture at Royal Institution on Tree Twigs, **7**, lix., **17**, xxxvi., **36**, 360; May 28, presents Turners to Cambridge, **13**, liii., 558; June 6, addresses Society of Antiquaries, **12**, 481 *n.*; June 13, addresses Ecclesiological Society, **19**, 461; nervousness and depression, **17**, xxxvi.; gives up classes at Working Men's College, **17**, xxxviii *n.*; ordered abroad, **36**, 363; June–Aug., Boulogne, **17**, xxxvi.–viii.:—classical and German studies, **17**, xxxvii., **35**, 533, sailing and fishing, **17**, xxxvii., **26**, 312, **36**, 367, 374, 379, 381; Aug. 21–4, visits Chepstow, Llangollen, Holyhead, **17**, xxxviii., **18**, 134; Aug. 29 *seq.*, visits La Touches at Harristown, **17**, xxxviii., **35**, lxvii., **36**, 379, 381, 382–4, Sept. 7–13, Chepstow, Woodstock, Oxford, Beckley, **17**, xxxviii.; Sept. 18–Dec. 31, Bonneville, Lucerne, etc., itinerary, **17**, xlii. *n.*:—Bonneville, **17**, xliii., Lucerne, **17**, xliii.–li.—boating, **22**, 269–70, **36**, 386, 395, 397, classical studies, **17**, xlv.–l., **36**, 401—geological studies, **26**, xxvii., 569, **36**, 401, ill-health, **17**, xxxix., **36**, 356, 360, 367, 379, 381, 391, 392, 395, 397, religious unsettlement, **17**, xxxviii., uncertainty of aim, **17**, xxxviii.; Froude invites him to resume Essays on Pol. Econ., **17**, l.

1862: publications, **38**, 9; letters, public, **38**, 49, private, **38**, 65; goes through Turner Sketches at Nat. Gal., **13**, xliv., **17**, lii.; prepares *U. T. L.* for publication, May 10, preface dated, **17**, lii., 23; May, Mrs. La Touche offers him a cottage in Ireland, **36**, 408, 414; May 15–Nov. 8, abroad, Lucerne, Milan, Mornex, etc., itinerary, **17**, lii *n.*:—May 18, Paris, dines with the Domecqs, **36**, 402, 408–9, with Mr. and Mrs. Burne-Jones as his guests to Milan, **17**, lii.–iii., **36**, 414, studies of Luini there, **17**, liii.–iv., **18**, lxxiii., **22**, 155–6; Aug.–Nov., settles at Mornex:—resolve to make a home in the Alps, **17**, 356, **36**, 364, 407, 419, 426–7, 429 *n.*, 434, 440, 442, 443, 567–8, thinks of buying a château near Mornex, **17**, lv., **35**, 436, house and life at Mornex, **17**, liv.–ix., lx., lxxi., **18**, 328, **35**, 516, **36**, 419, 420, 421, recollections of him, **17**, lix., acquaintance with Dr. L. A. Gosse, **17**, lxi., G. Allen joins him there, **17**, lvi., recollections, **17**, lxi., classical studies, **17**, lxiii.–iv., geological studies, **17**, lxi., **26**, xxviii., repairs a cottage on the Arve, **17**, 274–5, schemes for publishing Turner drawings, **17**, lxii.–iii., work on *Munera Pulveris*, **17**, liv., lxiii., 145; Nov. 9, Paris, **17**, xxxviii.; Nov. 29, address at Working Men's College, **17**, lix.–lx., 324; Dec., return to Mornex, **17**, lx.; elected Hon. Mem. Florentine Academy and Pennsylvania Ac., **17**, liv.

1863: publications, **38**, 10; letters, public, **38**, 49, private, **38**, 65; diary, **38**, 85; Jan.–March, Mornex (itinerary, **17**, lx *n.*):—a day in his life there, **36**, 437, March, publisher vetoes continuation of *Mun. Pul.*, R.'s chagrin and vexation, **17**, lxviii., 143, why he

Ruskin, John (*continued*)
gave up Mornex, **17**, 356; April, contemplates settling at Venice, **13**, 440; April, Annecy and Talloires, geological studies, **17**, lxxi., **26**, 569; May, returns to Mornex, work for lecture on Stratified Alps, **17**, lxxi.; June, return to D. Hill, June 5, lecture at the Royal Institution, **7**, lxxii., **26**, xxviii., 3, 12, 549; June 8, gives evidence to Royal Ac. Commission, **14**, 476; Aug. 8, Winnington, **17**, lxxii., **18**, lxix., 10, Newcastle, **17**, lxxii., 11, Wallington, **17**, lxxii., 18, Coldstream (visit to Lady Waterford), **17**, lxxii., **36**, 451, 20, Thirsk (visit to Rev. W. Kingsley), **17**, lxxii., 23, Wallington, **17**, lxxii., 25 *seq.*, Winnington, with Mr. and Mrs. Burne-Jones, **17**, lxxii., **18**, lxix., **36**, 452, Sept. 8–Nov. 14, abroad, Chamouni, Geneva, Baden, Schaffhausen, etc., itinerary, **17**, lxxii *n.*:—thinks of settling on the Brezon above Bonneville, **17**, lxxii.–v., **36**, 455, 459, 462 (Commune suspects him of finding a gold-mine, **21**, 222, **35**, 436), letter from Mr. and Mrs. Burne-Jones dissuading him, **17**, lxxiii., Osborne Gordon joins him and further dissuades, **17**, lxxv., buys land at Chamouni, **17**, lxxvi., **35**, 436, **36**, 445, 514, 568, Schaffhausen, **17**, 491, Lauffenbourg, sketching, **17**, 492, Zurich, vintage-house, **17**, 355–6, Oct. 25, writes to press on Poland, **18**, xxiv., 546, Baden, geological studies, **18**, 327, **26**, xxxi., **35**, 632, **36**, 456, Nov., writes Dialogue on *Gold*, **17**, lxix.; Nov., returns home, visits to Manchester, Eastnor (Lord Somers), Hereford, **17**, lxxvi., **36**, 459; Nov.–Dec., Winnington, **18**, lxvi., lxxi., writes verses for dancing, **2**, 245–9, **18**, lxxii.

1864: letters, public, **38**, 49, private, **38**, 66; Jan. 30, address at W. Men's College, **38**, 42; March 3, death of his father, **17**, lxxvii., **18**, xxvii.–ix., **36**, 468–9, administration of his father's estate, **18**, xxix.; R. plunges into political discussion, **17**, lxxvii.; purchases property in Marylebone, **17**, 437, 527, **27**, 175; Miss Joan Agnew (Mrs. Severn) comes to Denmark Hill to live with R.'s mother, **18**, xxx., **35**, 499, 537–9; April 21, lecture at Bradford on Traffic, **18**, lxxv., 433; studies Egyptian art, Greek vases, etc., at the Brit. Mus., **18**, xxxiii.–vi., **36**, 474; a walk in Fleet St., **18**, 436–7; July, letter to press on Danish question, **18**, xxv., 548; séances with Home, **18**, xxx.–iii.; Oct., letters to press on "Supply and Demand," **17**, 499–502; Nov., Dec., letters to press on Geology, **26**, xxix., 548–58; Dec. 6, lecture at Manchester on Kings' Treasuries, 14, on Queens' Gardens (see *Sesame*); Dec. 7, address to Manchester Grammar School, **18**, 555

1865: publications, **38**, 10; letters, public, **38**, 50, private, **38**, 66; Jan. 24, lecture at Camberwell on Work, **18**, lxxvi., 401; Feb., May, articles on Denudation, **26**, xxx., 21–34; Feb. 18, address at Working Men's College, **38**, 43; March 20, part of *Cestus* dated, **19**, 95; April, May, letters to press on Work and Wages, **17**, 506–17; May 1, part of *Cestus* dated, **19**, 96; May 15, paper to Royal Inst. of Brit. Architects, **19**, xix.; prepares *Sesame* for press, **18**, xxxvi.; Aug., studies mineralogy, **36**, 495, botany, **36**, 495, mythology, shells, etc., **36**, 497; Sept., Oct., letters to press on Servants and Houses, **17**, 518–27; Oct., gardening and studies, **36**, 497; Nov. 18, lecture at Working Men's College on Mechanical Art, **19**, 465; Dec., letter to press on Railways and the State, **17**, 528; interest in the Colenso question, **17**, 521 *n.*; Christmas, D. Hill, preface to *Ethics* dated, **18**, 202; studies at the Brit. Mus., **18**, xxxv.

1866: publications, **38**, 10; letters, public, **38**, 50, private, **38**, 66; Feb. 2, Miss R. La Touche comes to D. Hill, R. asks her to be his wife, **35**, lxx.–lxxi., lxxiv., a festival thenceforward, **37**, 436, now (1877) a shadow, **29**, 66; Feb. 16, lecture at Woolwich on War, **18**, 459, **38**, 345 *n.*; April 24–July 12, Tour in Switzerland (with Miss Agnew, Miss C. Hilliard, Sir W. and Lady Trevelyan), **35**, 636–7, itinerary, **18**, xxxvi *n.*:—Paris, Lanterne Magique, **17**, 357, painting Greek vases in the Louvre, **18**, xxxvii., Dijon, Neuchâtel, **18**, xxxvii.–viii., death of Lady Trevelyan at Neuchâtel, **18**, xxxix., Interlaken, Giessbach, **18**, xxxix.–xliii., Lucerne, **18**, lxiii., botanical studies, **26**, 569, geological, **26**, 569–70, **35**, 632, **36**, 501; declines to stand for Professorship of Poetry at Oxford, **18**, xliv., **36**, 508, 524; joins Committee in Defence of Governor Eyre, **18**, xliv.–vi., 413, Sept. 7, speech at Eyre Defence Fund, **18**, 552, Carlyle on, **18**, xlvi.; Oct. 9, lecture at Harrow, **26**, xlix *n.*; relations with Carlyle, **18**, xlvii.–viii.; botany and mineralogy, **36**, 511; charities and C. A. Howell, **18**, xlviii.–ix.

1867: publications, **38**, 10; letters, public, **38**, 50, private, **38**, 67; diary, **38**, 87; Jan., drawings of birds, **19**, xxiii.–iv.; Feb. 8, 49th year, **36**, 521, 525, ill-health, **17**, 315 *n.*; Feb., pantomime, **17**, 334, 336, Japanese jugglers, **17**, 341, work at B. M., **17**, 406; March–May, writes letters called *Time and Tide*, **17**, lxxviii., 239, **19**, xxiii.; April, talk with Carlyle, **17**, 480; May, St. George's Guild foreshadowed, **19**, xxvi.; May 23, receives LL.D. degree at Cambridge, **19**, xxvii., 164, **36**, 528; May 24, Rede Lecture at Cambridge on Ethics and Art, **19**, xx.; June 7, lecture on Modern Art at Royal Institution, **19**, xx., **36**, 529; June, visits O. Gordon at Easthampstead, **19**, xxvii.; June–August, English Lakes, etc., **14**, 351, itinerary, **19**, xxvii. *n.*:—July, visits Lady H. Kerr at Huntley Burn, **19**, xxix., **27**, 607, **35**, 557, **36**, 530, 560, visits Miss Agnew at Wigtown, **19**, xxx.; Lakes, **19**, xxv.–vi., xxvii.–viii., xxix.–xxxiv., a day with R. on Derwentwater, **34**, 719, Keswick, **35**, 394, brain tired, **37**, 218, meets F. W. H. Myers, **19**, xxxii., religious experiences, **36**, 539; rest-cure at Norwood under Dr. Powell, **19**, xxxiv.; declines proposal to become Curator of Oxford Univ. Galleries, **19**, xxxiv.–v., **20**, xix.; makes acquaintance of Miss Jean Ingelow, **19**, xxxv.; Dec. 14, D. Hill, pref. to *Time and Tide* dated, **17**, 314; co-operates with Miss Hill's work, **19**, xxiv.–v., 213–4 *n.*; first warning mischief, giddiness and mistiness, **14**, 350, **18**, xxiii.

1868: publications, **38**, 11; letters, public, **38**, 50, private, **38**, 68; diary, **38**, 87; drawings,

Ruskin, John (*continued*)
38, 219; divided aims, vacillation between political and artistic work, **19**, xxii., xlv., **36**, 550; home life at D. Hill., **19**, xxxv.–vii., xxxviii., drawing at Burne-Jones's studio, **19**, xxxviii., visits from Patmore, Sir H. Edwardes, A. Severn, and Brabazon, **19**, xxxv.; Easter, preface to *Grimm* dated, **19**, 239; April 22, paper on Breccias dated, **26**, 71; May 6–12, at Winnington, **19**, xxxviii.; May 13, Ireland, **27**, 38, lecture at Dublin on "Mystery of Life," **18**, lviii., 145, **19**, xxxviii; May 26–June 1, Winnington, **19**, xxxviii.; July, Aug, letters to press on Railways, **17**, 528–34; July 14, 15, speeches at Social Science Association on Trade Unions, **17**, 536–9; July 18, address at West London School of Art, **19**, 469; Aug. 24–Oct. 21, Abbeville and Paris, itinerary, **19**, xxxviii *n.*:—Abbeville, **19**, xxxviii.–xliii., visit from Norton, **19**, xliii., talks with tallow-chandler, **19**, xli., xlii., 267, **27**, 109, photographs, **14**, 388, Paris, Longfellow to dinner, **19**, xliii.–iv., **36**, 556; Nov., study of mosses, **18**, l., embodied in *Proserpina*, **25**, 207; Nov., Dec., work on Committee on the Unemployed, **17**, 540, 541, **19**, xliv., **36**, 546, 557, 558; visits to and from Darwin, **19**, xlv., **36**, 553

1869: publications, **38**, 11; letters, public, **34**, 497, private, **38**, 68; health, **19**, 291; sells some of his Turners, **13**, 569, **19**, xlvi.; Jan. 29, lectures at Royal Institution on Abbeville, **19**, xxi., xlvi.; March 9, lectures at University College on Greek Myths of Storm, **19**, 295; March 15, lectures on Greek Coins at South Lambeth, **38**, 44; overwork, goes abroad, **36**, 564; April 26–Aug. 31, Switzerland and Italy, itinerary, **19**, xlvi *n.*:—Vevay, May 1, preface to *Queen of the Air* dated, **19**, 293, 294; Domo d'Ossola, **19**, xlviii.; Baveno, **19**, xlviii.; Milan, visits Count G. Borromeo, **19**, lix.; Verona, **19**, xlvii., xlviii.–liii., 432, with Burgess, **14**, 351, meeting with Longfellow, **19**, liv., **36**, 568–9, a sunset at, **22**, 210, singing at, **27**, 596; Venice, **19**, liii.–iv., "discovers" Carpaccio, **4**, 356 *n.*, **19**, xlvii., **27**, 342, meeting with Holman Hunt, **19**, lv., **34**, 661, **36**, 573, journey to Verona with American girls, **27**, 345, **36**, 577; schemes for buying land and preventing Alpine inundations, **19**, lv., lvi., **35**, 437, **36**, 567, 568, 569, 576–7, 583, 585–6, **37**, 6; schemes for reviving village industries, **19**, lvii.; Giessbach, **19**, lix.–lxi., botanical studies, **25**, 316; Aug., appointed Slade Professor at Oxford, **19**, lviii.–ix., 448, **20**, xix.–xxi., motives for accepting, **14**, 352; meetings with Carlyle, **19**, lvii.–viii.; Nov., home life at D. Hill:—account of visit by Miss Roberts, **18**, l.–liii., music lessons and other occupations, **36**, 597–8, writing geological papers, **36**, 598; Dec. 14, lectures at Woolwich on "Future of England," **18**, 494, **19**, lxii.; elected Hon. Member of Alpine Club, **5**, lviii.

1870: publications, **38**, 11; letters, public, **38**, 50, private, **38**, 69; Feb. 4, lecture at Royal Institution on Verona, **19**, lxii., 429; Feb. 8, inaugural lecture at Oxford, **20**, xlvii.; Feb., March, other lectures of the course, **20**, 5, arranging Examples in his Drawing School, **20**, xlix.; April

Ruskin, John (*continued*)
21, D. Hill, writes Notes on the Examples, **21**, 103; April 27–July 27, Switzerland and Italy, travelling companions and attendants, **20**, xlix., l *n.*, itinerary, **20**, xlix *n.*:—Switzerland, **20**, l., **37**, 5–6, Vevay, **34**, 32, Martigny, **29**, 475 *n.*, Venice, **20**, l.–li., **37**, 6, at the Armenian Convent, **20**, l., studies Carpaccio, **20**, li., plans lectures on Tintoret, **20**, li.–ii.; Italy, studies Lippi, **20**, lii.–iii.; Siena, visit to Norton, **20**, liii.–iv., **32**, 223, **37**, 9, Giessbach, serpent, **22**, 196, **35**, 511, Paris, Comédie Française, **37**, 12; autumn, studies Greek coins at B.M., **20**, lv.; Nov., dinner of the Metaphysical Society, **37**, 25, dinner-party at Balliol, **37**, 25; Nov.–Dec., Oxford lectures on Sculpture (*Aratra*), **20**, lvi.; Dec. 13, lectures at Woolwich (*Arachne*), **38**, 44

1871: publications, **38**, 12; letters, public, **38**, 50–1, private, **38**, 69; Jan. 1, D. Hill, Letter 1 of *Fors* dated, **27**, 11, pref. to new ed. of *Sesame* dated, **18**, 48; Jan., Feb., letters to press on Inundations, **17**, 547–52; on Paris Relief Committee, **17**, 135–6, **22**, xviii., **27**, 623; Oxford Lectures on Landscape, **22**, xxiii.; work in the Drawing School, **37**, 29; Feb. 1, Letter 2 of *Fors* dated, **27**, 27; March 1, Letter 3 of *Fors* dated, **27**, 45; stays at Abingdon, Crown and Thistle, **20**, xl., **34**, 32, **37**, 29, charities there, **20**, xl.; death of his old nurse, **22**, xviii., **35**, 31; spring, first notice of "Plague Wind," **34**, 32; Crystal Palace, **22**, 189; studies of birds and fishes, **20**, 197 *n.*, **22**, xxv.–vi., **28**, 531, 661; April 1, Letter 4 of *Fors* dated, **27**, 60; 25, reads paper to Metaphysical Society, **34**, 107; 29, admitted Hon. Fellow of C.C.C., his rooms there, **20**, xxxi.; marriage of Miss Agnew to Arthur Severn, **22**, xviii.; buys Brantwood, **22**, xx.–xxi., **29**, 101; May 1, Letter 5 of *Fors* dated, **27**, 79; 25, Abingdon, finished Letter 6 of *Fors*, **27**, 98 *n.*; Wallingford Bridge, **20**, 260, **22**, 286; June 1, Letter 6 of *Fors* dated, **27**, 98; 13, Oxford lecture on Michael Angelo, **20**, 185, **22**, 75; July 1, Letter 7 of *Fors* dated, **27**, 115; July, illness at Matlock, **22**, xviii.–xx. (see subdivision 11); Sept. 1, Letter 8 of *Fors* dated, **27**, 146; 7, Letter 9 dated, **27**, 165; Sept., starts St. George's Fund, **27**, 159; Sept., first impressions of Brantwood, **22**, xxi., visit to Scotland, Gala Water, etc., **22**, xxii.–iii., 533; Oct. 5, Brantwood, app. vi. to *Munera* dated, **17**, 293; Oct. 15, Letter 10 of *Fors* dated, **27**, 181; Nov., endows Drawing Mastership at Oxford, **21**, xix.–xxii., **27**, 141, 159, cost £5000, **28**, 236; arranges Oxford collections, **21**, xvii., xxii.; Nov., books on hand, **37**, 41; Nov. 25, prefaces to *Aratra* and *Munera* dated, **20**, 197, **17**, 146; Dec., elected Lord Rector of St. Andrews, **22**, xxv.[1]; Dec. 5, death of his mother, **22**, xxiii.–v., **27**, 232; Dec., gave £7000 to St. George's Fund, **27**, 199, 294, **30**, 131; gave away £14,000, **28**, 236, 530; winter, 1871–72, street-cleaning experiment in Seven Dials, **22**, xxv., **28**, xvi.–xviii., 204, **29**, 534, **35**, 427, **37**, 43; fortunes during the year, **27**, 231–2

[1] In November 1871 Ruskin stood as the candidate of the Liberal Association for the Lord Rectorship of Glasgow University. He was beaten by Disraeli by 154 votes.

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1872: publications, **38**, 12; letters, public, **38**, 51, private, **38**, 69; diary, **38**, 87; Jan. 1, *Fors* No. 13 dated, **27**, 229; Jan. 13, lectures at Woolwich, **38**, 44; Feb. 1, D. Hill, *Fors* No. 14 dated, **27**, 243; clouds at Westminster, **22**, 212; watching London traffic, **22**, 163; Feb., March, Oxford lectures (*Eagle's Nest*), **22**, xxvi., 115; Feb., Iffley, **22**, 205; March, Hincksey, **22**, 271; March 1, D. Hill, *Fors* No. 15 dated, **27**, 260; 15, D. Hill, *Fors* No. 16 dated, **27**, 278, 280; 28, last day at D. Hill, **22**, xxv., **37**, 51, 52, last piece written there, *Instructions Rud. Series*, **21**, 236; 29, first day in his rooms at C.C.C., **22**, xxv.; April 4, Oxford, writes *Rud. Series*, **21**, 167; May 1, preface to *Michael Angelo and Tintoret* dated, **22**, 76; April 13–July 26, Italy' travelling companions, **22**, xxvi., itinerary' **22**, xxvi. *n.*:—Sestri, **35**, 264; Lucca, **22**, xxvi.–vii.; Pisa, April 29, part of *Fors* No. 18 dated, **27**, 304, April 30, preface to *Christian Art and Symbolism* dated, **22**, 110, May 3, sees S. M. della Spina "restored," **27**, 315, drawings at, **23**, 16, 19; Florence, May 1, *Fors* No. 17 dated, **27**, 292; Lucca, May 7, part of *Fors* No. 18 dated, **27**, 305; Rome, **22**, xxvii., **35**, 561, Hotel de l'Italie, **27**, 309, May 12, part of *Fors* No. 18 dated, **27**, 309, studies Botticelli in the Sistine, **22**, xxvii.; Perugia, studies Perugino, **22**, xxvii., **23**, 31; Siena, **23**, 472, **35**, 561; Florence, June 10, part of *Fors* No. 21 dated, **27**, 352; Bologna, sunrise, **27**, 427–8; Verona, June 18, 22, parts of *Fors* No. 19 dated, **27**, 320, 323, conversation with Veronese peasant, **27**, 325–6, writes on Cavalli Monuments, **24**, xlviii.; Venice, June 23, 24, July 3, 4, 5, parts of *Fors* Nos. 18 and 19 dated, **27**, 328, 332, 334, 338, 342, steam-whistles, **27**, 341, boy selling figs, **27**, 335–6; Aug. 10, Dulwich, part of *Fors* No. 21 dated, **27**, 352; 13, Broadlands, **22**, xxviii.; 18, Euston Hotel, part of *Fors* No. 21 dated, **27**, 362; 18, at Toft, a day of joy, **22**, xxix., **24**, 266, **27**, 362 *n.*, **28**, 88, **35**, lxxii.–iii.; Sept., enters into residence at Brantwood, **22**, xxix.; Sept. 2, Brantwood, preface to *Eagle's Nest* dated, **22**, 122; Sept. 19, Brantwood, *Fors* No. 23 dated, **27**, 371; Oct. 24, B., *Fors* No. 23 dated, **27**, 371; Nov. 6, a day in London, **27**, 417–8; Nov. 7, Oxford, *Fors* No. 24 dated, **27**, 417; Nov.–Dec., lectures at Oxford (*Ariadne*), **22**, xxix., 293; Dec. 26, Oxford, part of *Fors* No. 25 dated, **27**, 466; Carlyle on R.'s "despair on the personal question," **24**, xx.; fortunes during the year, **27**, 447; breaks with Smith, Elder & Co. and publishes his own books, **17**, xxxi., **22**, xvii.; translates *Livre de Cent Ballads* (*g.v.*), **27**, 263 *n.*
1873: publications, **38**, 12–13; letters, public, **38**, 51, private, **38**, 70; diary, **38**, 87; Jan. 3, Brantwood, *Fors* No. 26 dated, **27**, 473; Jan. 4, B., *Fors* No. 25 dated, **27**, 447; Jan., letters to press on "How the Rich spend their Money," **17**, 553–5; Jan. 27, B., *Fors* No. 27 dated, **27**, 489; Feb. 11, reads paper to Metaphysical Society, **34**, xxix., 114; Feb. 20, 25, B., *Fors* No. 28 dated, **27**, 507, 514; March, Oxford lecture on Birds (*Love's Meinie*), **38**, 44; April 2, B., *Fors* No. 29 dated, **27**, 527, 19, B., *Fors* No. 30 dated, **27**, 545; May, Oxford lectures on Birds (*Love's Meinie*), **38**, 44; May 10, 17, lectures at Eton on birds, **23**, xxi., 31, 627–8, **37**, 64–5, 66–7; June, B., Advice to *Love's Meinie* dated, **25**, 11; June 15, Ealing and Brentford, **9**, 11–12; Aug. 1, B., part of *Fors* No. 42 dated, **28**, 90; Sept. 8, B., Advice to *Ariadne* dated, **22**, 294; 18, B., *Fors* No. 35 dated, **27**, 648; Oct. 24, Oxford, *Fors* No. 35 dated, **27**, 662; Oct., Oxford lectures (*Val d'Arno*), **28**, 14; Dec., H. Hill, *Fors* No. 38 dated, **28**, 30; life at Brantwood, **23**, xx.–ii., xxvii.–xxx., **37**, 58, 70:—Mr. and Mrs. Severn established there, **23**, xxvi., harbour-digging, **23**, 86, **27**, 505, literary work, **23**, xxiii.–iv., visits from Lady Burne-Jones, **23**, xxiv.–vi., Alfred Hunt, **37**, 69, Coventry Patmore, **23**, xxvi.–vii.; cleaning the Wandel, **28**, 177, 204; Lichfield, **25**, 38–9; elected Hon. Member R.W.C.S., **14**, 73 *n.*; reappointed Slade Professor, **20**, 80 *n.*
1874: publications, **38**, 13; letters, public, **38** 51, private, **38**, 71; diary, **38**, 87; Jan. 1, *Fors* No. 37 dated, **28**, 13, 11, Margate, part of *Fors* No. 38 written, **28**, 39; Feb., a walk in London, **28**, 48; March 4, part of *Fors* No. 40 written, **28**, 70; March, starts his road-digging at Hincksey, **20**, xli.; March 14, Brantwood, writes Introduction to *Proserpina*, **25**, 197; ill-health, gives up intended Oxford lectures, **23**, xxx.; March–October, Sicily, Italy, Chamouni, etc., six months' furious work, **37**, 145, itinerary, **23**, xxx *n.*:—Sestri, **37**, 90–1; Pisa, **37**, 92; Paris, April 1, *Fors* No. 41 dated, **28**, 79 (*cf.* **23**, 414); Assisi, Ap. 15, part of *Fors* No. 41 dated, **28**, 86; Rome, **23**, xxxi.–ii.; Naples, **22**, 410–1, **23**, xxxii., 326 *n.*; Sicily, **23**, xxxii.–v., **33**, 476, **37**, 94, Palermo, **22**, 409, Taormina, **22**, 411; Rome again, **23**, xxxv.–viii., **37**, 97–106, June 4, 6, *Fors* Nos. 43, 44 dated, **28**, 106, 125, June 4, conversation with a Campagna peasant, **28**, 119, 125, Hotel de Russie, kisses a begging Friar who gives him a piece of St. Francis's cloak, **28**, 384, studies Angelico in the Vatican, **15**, 421 *n.*, studies in the Sistine, **4**, 356, writing *Proserpina*, **25**, 249, 253; Assisi again (references to both visits), **14**, 298, 354, **23**, xxxviii.–xlv., **37**, 92–3, 106–23, May 18, part of *Fors* No. 43 dated, **28**, 110, argument with the Sacristan, **28**, 145, declines Gold Medal of the R.I.B.A., **34**, 513, 515, friendship with the monks, **35**, 480, **37**, 93, influence of St. Francis, **22**, 409, influence on his studies, **23**, xlv.–vii., **35**, xxxv., superintends Arundel Copies, **23**, xxxi., xlii., a turning-point in his views, **29**, 90–1, works in the Sacristan's Cell, **22**, 409 *n.*, **25**, 125, **28**, 172, **37**, 108, 110, 112, 113, 114, 115, 117, writing *Ariadne*, **22**, 392 *n.*, 409, 444; Perugia, **37**, 123–4; Lucca, **23**, xlviii., **37**, 125–34, 144, Aug. 2, 15, *Fors* No. 45 dated, **28**, 145, 162; Florence, **23**, xlviii.–l., 240, 377, 413, **37**, 124–5, 134–42, Aug. 28, part of *Fors* No. 46 dated, **28**, 169, Sept. 11, writing *Proserpina*, **25**, 328, street noises, **26**, 151; St. Martin and Chamouni, **23**, l.–liii., **26**, 162, **37**, 143–7, Valley of Cluses, **26**, 151, 152, Oct. 12, *Fors* No. 47 dated, **28**, 188, observa-

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tions on Glacier des Bossons, **26**, 126; Paris, Oct. 20, part of *Fors* No. 48 dated, **28**, 208; autumn, illness of Miss La Touche, **35**, lxxiii., sees her in London, talks with Carlyle, **23**, liii.; Herne Hill, *Fors* Nos. 47 and 48 corrected at, **28**, 199, 210; Oct., Nov., Oxford Lectures (*Deucalion*), **23**, liii.; Nov., Dec., Oxford Lectures (*Schools of Florence*), **23**, 182, at work with his diggers, **23**, liv., social engagements, **23**, liv.; Dec. 12, lectures at Eton, **23**, 469, **34**, 627; opens a Paddington tea-shop, **28**, xviii., 204–5, 661

1875: publications, **38**, 13; letters, public, **38**, 51, private, **38**, 72; diary, **38**, 87; Jan., unable for work, **30**, 300; Miss La Touche dying, **28**, 246; driving tour, Yorkshire and Derbyshire, **28**, 267, 298:—Jan. 24, Bolton, part of *Fors* No. 52 dated, **28**, 298, Jan. 27, Castleton, P.S. to *Fors* No. 50, **28**, 267; Feb. 9, Herne Hill, *Fors* No. 51 dated, **28**, 270; March 11, lectures at the Royal Institution on Glaciers, **24**, xxi., **26**, 89; March 26, Brantwood, *Fors* No. 53 dated, **28**, 316; May, death of Miss La Touche, **24**, xx., **28**, 486, **29**, 600; May, Oxford Schools visited by Princess Alice, etc., **21**, xxiv.; May, teaching a young lady to copy MSS., **16**, 165; May 11, Metaphysical Society, **16**, 161; May 23, H. Hill, pref. to *Acad. Notes* dated, **14**, 262; May 24, part of *Fors* No. 54 dated, **28**, 353; May 26, Aylesbury, **34**, 32; June, Cowley (Uxbridge), writing *Deucalion*, **26**, 152; July, driving tour, Yorkshire and Derbyshire, visits Sheffield, **24**, xxvii., xxix., **25**, 269, **28**, 631, Malham Cove, drawing, **25**, 293, **38**, 262; July 11, Brantwood, *Proserpina* ch. v. dated, **25**, 266; July 13, B., Introd. to *Deucalion* dated, **26**, 195; Aug. 3, B., pref. to new ed. of *Sheepfolds* dated, **12**, 521; Oct. 3, H. Hill, *Fors* No. 59 dated, **28**, 439; Oct. 27, part of *Fors* No. 60 dated, **28**, 461; Oct., Broadlands, experiments about glaciers, **24**, xxi., **26**, xlv., 177, 232, 259, 282, **37**, 181, 183; Nov., Oxford lectures (*Reynolds*), **22**, 492, **24**, xxi.; Nov. 27, O., pref. to *Art Schools* dated, **34**, 130; Nov. 27, lecture at Eton, **34**, 628; Nov. 28, Cowley, *Fors* No. 61 dated, **28**, 483; Dec., Broadlands, spiritualistic experiences, **24**, xxii., **37**, 188, with F. Myers, **24**, xxii.–iii.; Dec. 9, part of *Fors* No. 61 dated, **28**, 491—makes over his Oxford Collections to the University, **21**, xxiii.; prepares constitution of St. George's Guild, **28**, 376; visit to Lancaster, **22**, 452

1876: publications, **38**, 13–14; letters, public, **38**, 51, private, **38**, 73; diary, **38**, 87; reappointed Slade Professor, **20**, 80 *n.*; obtains a year's leave of absence, **20**, 13–14, **24**, xxxiv.; a convener of the Eastern Question Conference, **29**, 365; starts St. George's Museum, **30**, xlii.; Jan., Peppering, visit to Dr. Drewitt, **24**, xxvi.; Jan. 26, Crystal Palace, **15**, 373 *n.*; Feb. 1, Broadlands, spiritualistic experiences, **37**, 190; Feb. 8, 9, Oxford, parts of *Fors* No. 63 dated, **28**, 545, 549; Feb. 8, birthday-letters from his pets, **28**, 545, 549; Feb. 17, lecture at London Institution on Precious Stones, **24**, 408, **38**, 45; March 28, repeats London Institution lecture, **38**, 45; April, visits Cambridge to

Ruskin, John (*continued*)
see F. Myers, **31**, 110, **37**, 199; April 6–10, visits Mr. Gassiot at Carshalton, **25**, 335 *n.*; April 13, lecture at Christ's Hospital on Stones, **26**, 563; April 18, lecture at Woolwich on Stones, **28**, 591 *n.*; April, driving tour from London (St. Albans, Ap. 20, **28**, 590) to Sheffield and Brantwood, **23**, 430, **24**, xxvii., xxx.–i., **30**, 306, **37**, 198, A. Severn's anecdotes, **24**, xxvii., itinerary and cost, **28**, 631, Rokeby (May 4), entry in inn album, **21**, 11 *n.*; April 27, address at Walkley Museum, Sheffield, **30**, 306; May 6, Brantwood, **24**, xxxi., visits from C. Patmore, **23**, xxvi., xxvii., **24**, xxxi, W. G. Collingwood and A. Wedderburn, **24**, xxxi.; May 14, *Fors* No. 66 dated, **28**, 612; June 22, pref. to *Lake Railways* dated, **34**, 143; July, Lady Ritchie's account of R. at Brantwood, **24**, xxxi.–iii.; July 9, pref. to *Rock Honeycomb* dated, **31**, 105; Aug., visit to Barmouth, **24**, xxxiv., **30**, xxix., 49, journey from Coniston to, **28**, 690 *seq.*; Kenmure, **22**, 533, **35**, 548

1876–77, Aug. 24–June 16, Switzerland and Venice, itinerary, **24**, xxxiv *n.*:—Aug. 28, Morning Thoughts at Geneva, **29**, 574; Simplon, modern tourists on the, **29**, 576; Simplon, Sept. 2, writes *Deucalion* ch. x., **26**, 219; Domo d'Ossola, **29**, 575; Orta, **29**, 577; Venice and Verona (Sept. 8–Oct. 26, Verona, Oct. 26–31, Venice, Nov. 1–May 23):—lodged first at Grand Hotel, **10**, 9 *n.*, then at the Calcina, on the Zattere, **11**, 234, **23**, 414, **24**, xxxv.–vi., acquaintance with Mrs. and Miss Trotter, **33**, 280, Count Zorzi's recollections, **24**, xlii., **29**, xvi.–xx., daily reading of Plato, **24**, xliv., a day in his life, **24**, xlii., **37**, 210–1, friends and pupils at, **24**, xli., life and work at, **20**, 14, **24**, xxxv.–xliv., mere misery, **13**, 497, mysticism, a gift from St. Ursula, **24**, xliii., noises, **11**, 234–5, over-work, **38**, 348, studies Carpaccio, **24**, xxxvi. *seq.*, 336, facilities afforded him, **33**, 315; Oct. 4, *Fors* No. 71 dated, **28**, 732; Oct. 20, writes part of *Fors* No. 71 and sends *Deucalion* iv. to press, **28**, 747; Oct. 29, Verona, an evening above Lago di Garda, **29**, 286–7; Nov. 9, 7 A.M., *Fors* No. 72 dated, **28**, 756; Nov. 20, *Fors* No. 73 dated, **29**, 13; Nov., corrects proofs of *Rock Honeycomb*, **31**, 192; Dec. 21, writes note in *S. of V.*, **10**, 9 *n.*; Dec. 25, *Fors* No. 74 dated, **29**, 30; Jan. 2, 3, 5, 11, parts of *Fors* No. 74 dated, **29**, 32, 34, 40 *n.*, 43; Feb. 1, 2, parts of *Fors* No. 75 dated, **29**, 54, 66; March 4, 11, parts of *Fors* No. 76 dated, **29**, 82, 99; March, discovers inscription on S. Giacomo di Rialto, **24**, xli., **29**, 98–9, **30**, 173, **32**, 100, **33**, 88 *n.*, **34**, 631; March 18, writes part of preface to *R. Honeycomb*, **31**, 125 *n.*, note to ed. 2 *U. T. L.*, **17**, 20 *n.*; April 1, *Fors* No. 77 dated, **29**, 107; May 9, *Fors* No. 78 dated, **29**, 124; various notes in *S. of V.*, **11**, 361 *seq.*; June, Simplon and Val Formazza, **24**, xliv.–v., botanising, **25**, xxxv.–vii., 534

1877: publications, **38**, 14–15; letters, public, **38**, 51, private, **38**, 72; diary, **38**, 87; June, buys new Turner drawings, **25**, xix.; June 18, Herne Hill, *Fors* No. 79 (attack on Whistler) written, **25**, xx., **29**, xx., 146; July 10, speech for Prevention of Cruelty to Animals, **34**, 631;

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July 16, visit to Birmingham, **25**, xx.–i., *Fors* No. 80 dated, **29**, 170, inspects St. George's land at Bewdley, **29**, 164, 171, sees nailers at work, **29**, 173–4, drive to Ribbesford, **34**, 532 ; Brantwood :—July, Aug., Sept., giddiness, overwork, **25**, xix., xxii. ; July 31, pref. to *L. of Fësole* dated, **15**, 347 ; Aug., home life at, **25**, xxi. ; Aug. 13, *Fors* No. 81 dated, **29**, 191 ; Sept. 13, *Fors* No. 82, **29**, 220, visits M. Arnold at Ambleside, **25**, xxi. ; Sept., visits from T. C. Horsfall, **25**, xxi., **29**, xx., from Aubrey de Vere, **25**, xxi. ; geological rambles, **26**, xlv., 570 ; Oct. 1, lecture at Kendal on Yewdale, **26**, 90, 243 ; Oct., serious illness of Mrs. Severn, **25**, xxi.–ii. ; Oct. 10, pref. to ed. 2 *Ethics* dated, **18**, 206 ; Oct. 18, pref. to Catal. of St. George's Museum, **26**, 418 ; Oct. 29, *Fors* No. 84 dated, **29**, 286 ; Oct., Nov., correspondence with Miss O. Hill on her diversion of help from St. George's Guild, **29**, 326, 354–60 ; Nov., Dec., Oxford lectures (*Readings in Mod. P.*), **22**, 492, **25**, xxii. ; Dec. 8, lecture at Eton, **26**, 89, **34**, 630 ; Dec. 20, writes *Abstracts of Objects of St. George's Guild*, **30**, 4 ; Sir T. Acland and Mr. Cowper-Temple resign its trusteeship, **29**, 137, **30**, xxv.

1878 : publications, **38**, 15 ; letters, public, **38**, 52, private, **38**, 74 ; diary, **38**, 88 ; Jan. 1, visits Prince Leopold at Windsor, **25**, xxii., **37**, 236 ; London, sees Carlyle, Miss Ingelow, Stacy Marks, **25**, xxiii. ; Jan. 8, Oxford, dictates Notes on his Collections, **21**, xxiii., **25**, xxiii. ; Jan. 15, visits Gladstone at Hawarden, **25**, xxiii., **36**, lxxix. ; Brantwood :—Jan., days melting into long nights and overwork, **29**, 350 ; Jan. 21, pref. to new ed. *Two Paths* dated, **16**, 256 ; Jan. 22, first draft for *Fors* No. 87, **29**, 596–7 ; Feb. 1, paper on *My First Editor* dated, **34**, 93 ; Feb. 8, 59th birthday, **25**, xxiv.–v. ; Feb. 12, pref. to *Turner Notes* dated (" Oh that some one had but told me in my youth," etc.), **13**, 406, 410, **25**, xxv. ; Feb. 21, text of the *Notes* dated (ed. 1), **13**, 471, signs of mental excitement in, **13**, lv., **25**, xxv. ; Feb. 22, last entry in his diary, **25**, xxv.–vi. ; Feb., March, April, serious illness, brain-fever, **25**, xxvi. (*see further* subdivision 12), public anxiety, **25**, xxvi., Senior Proctor's reference, **20**, xxxiv. ; April 7, got down to his study again, **25**, xxvi. ; April, May, letters to friends on his illness and recovery, **25**, xxvii. ; May, able to resume work, **37**, 246, 247, 253 ; Turner's " Splügen " presented to him by friends and admirers, **13**, 487, **14**, 428, **37**, 245 ; May 10, Epilogue to *Turner Notes* dated, **13**, 485 ; May 30, part of the *Notes* dated, **13**, 518 ; June 5, Part II. of the *Notes* dated, **13**, 488 ; June 18, resumes daily Plato, **25**, xxvi. ; resumes work on *Proserpina*, etc., **25**, xxvi., xxviii., 338, **33**, xxi., **37**, 263 ; August, Malham, **33**, xxi. ; Sept., Edinburgh, **34**, 158, visit to W. Graham at Dunira, **33**, xxi., **34**, 147, **37**, 259 ; Oct., visit to Gladstone at Hawarden, **33**, xxi., **36**, lxxxiv., **37**, 259, 260, 261, 263 ; Oct. 14, St. George's Guild legally constituted, **30**, 7, R. first Master, **28**, 377, 379, **30**, 9 ; Nov. 9, Liverpool Museum, **34**, 159 ; Nov., Whistler *v.* Ruskin, R. unable to attend, **29**, xxii.–v., 580–7, **33**, xxi., friends

Ruskin, John (*continued*)
subscribe to pay his costs, **29**, xxv., 585, **38**, 147 ; winter, Brantwood, **34**, 35 ; Burgess at Brantwood, **14**, 354 ; obtains loan of Turner Sketches from Nat. Gal. to Oxford, **13**, liii., 560, **33**, 532

1879 : publications, **38**, 15–16 ; letters, public, **38**, 52, private, **38**, 75 ; diary, **38**, 88 ; New Year, of which he little thought to see the light, **15**, 484 ; resigns Slade Professorship, **24**, 416, **26**, 274, **29**, xxv., **34**, 547 ; Feb. 9, begins work on vol. ii. *Proserpina*, **25**, xxviii. ; Feb. 12, signs First *Master's Report*, **30**, 22 ; compiles Accounts of the Guild, **30**, 103, unequal to vexatious duties or exciting work, **30**, 18, **34**, 191 ; March 6, ch. xi. *St. M. Rest* dated, **24**, 400 ; March, London, evidence in a forgery case, **33**, xxi., **37**, 276, 278 ; March 13, Brantwood, " jealous of every golden minute," **33**, xxv. ; March, observations of frost, **26**, 347 ; Easter, launch of his *Jumping Jenny*, **26**, 364 *n.*, **33**, xxii. ; May 3, pref. to Trav. Ed. *S. of V.* dated, **9**, 16 ; June 20, 23, July 6, 8, 10, 12, 13, Aug. 9, 13, 19, Sept. 3, 14, letters on *The Lord's Prayer* dated, **34**, 191 *seq.* ; June, at work on Sheffield Catalogue, **37**, 287 ; July, address for Arundel Society, **34**, 634 ; Broadlands, **37**, 299 ; Oct. 22, Sheffield, receives Prince Leopold at St. George's Museum, **30**, 311–4 ; Oct., Nov., Herne Hill :—arranges Prout and Hunt Exhibition, **14**, 371 *seq.*, plans Memorial Studies of St. Mark's, **10**, 463, **14**, 428, **24**, 308, **34**, 405 ; sees Irving as Shylock, **34**, 545, **37**, 303, sittings to Herkomer and Boehm, **37**, 303 ; Brantwood, Christmas, letter inserted in *Fors* No. 89, **29**, 403 ;—geological studies, **26**, 287, 570 ; visitors at Brantwood, **33**, xxi. ; walk with Malleson to Goat's Water, **26**, 255 *n.*, **34**, 216 and *n.*

1880 : publications, **38**, 16 ; letters, public, **38**, 52, private, **38**, 76 ; diary, **38**, 88 ; Brantwood :—Jan., crowding thoughts, *Fors* resumed, **33**, xxvi., writing *Rejoinder on Usury*, **34**, 239, oppression by the " Storm Cloud," **33**, xxviii., quiet days at home, **33**, xxii., Feb. 8, 61st birthday, *Fors* No. 88 dated, **29**, 381 ; Feb. 12, at Sheffield, part of *Fors* No. 88 written, **29**, 385 ; Feb. 25, pref. to new ed. *Seven Lamps* dated, **8**, 17 ; March 20, 29, April 17, June, letters on *A Museum* dated, **34**, 247 *seq.* ; Herne Hill :—walk in Croxted Lane, **34**, 265, March 17, 23, lecture on Snakes at the London Institution, **26**, xlii.–iii., 90, 295, 330 ; Brantwood :—April 29, pref. to *A Joy for Ever* dated, **16**, 12, April, May, July, writing *Fiction, Fair and Foul*, **33**, xxvi.–vii., **34**, 239, 242, May 26, Advice to *Seven Lamps* dated, **8**, 17 *n.*, May 29, Epilogue to *Lord's Prayer* written, **34**, 217, May, subscription raised for bust of him at Oxford, **34**, 516 *n.*, **38**, 111, June, Epilogue to *Lord's Prayer* dated, **34**, 215, June, Sept., candidature for Lord Rectorship of Glasgow, **34**, 547 ; August 21–Sept. 29, Tour in France, Amiens, etc., **33**, xxiii. *seq.*, travelling companions, **33**, xxiv., itinerary, **33**, xxiv *n.* :—Abbeville, Aug. 26, *El. of Prosody* signed, **31**, 374, Beauvais, Aug. 31, *Fors* No. 89 dated, **29**, 398, Chartres, Sept. 15, pref. to *El. of Prosody* dated, **31**, 326,

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Paris, Sept. 20, 4th paper on *Fiction* dated, **34**, 368, Rouen, Sept. 25, pref. to *Arrows* dated, **34**, 471; Oct., visit to Miss Gale at Canterbury, **33**, xxiv.; Oct., defeated by Bright for Lord Rectorship, **33**, xxvii.; Oct. 11–Nov. 4, Amiens, travelling companions, **33**, xxiv., work on *Bible of A.*, **33**, xxv., Oct. 25, epilogue to *Arrows* dated, **34**, 474; Nov. 6, lecture on Amiens at Eton, **33**, xxv., 5; work on Nat. Gal. Turners, **33**, xxv.; Dec., Brantwood, "beaten and tired," **33**, xxviii.
1881: publications, **38**, 17; letters, public, **38**, 53, private, **38**, 77; diary, **38**, 88; Brantwood, Jan. 6, speech at Christmas entertainment, **34**, 632; work on axes of crystallisation, **35**, xxxvi.; end of Feb., second attack brain-fever, **33**, xxviii., **34**, 243; March 22, in his study again, **33**, xxviii., April 7, cut walking, **33**, xxviii., drainage experiments, **33**, xxix.; May 24, pref. to *Shepherd's Tower* dated, **23**, 464; June 2, writing *Proserpina*, **25**, 396–7, vol. ii. ch. 2 dated, **25**, 420; June 9, 5.15 A.M., pref. to *Love's Meinie* dated, **25**, 13; July 8, app. to *L. Meinie* dated, **25**, 151; books on hand, **37**, 643; July, Seascale, **37**, 369; Oct., state of health, mistrust of friends, **37**, 691; Dec. 6, signs Second *Master's Report*, **30**, 41; Dec., count of the year's work, **33**, xxix.; reading, **37**, 373, 375; "Trust thou thy love" written, **2**, 250; Ven. Index, T.E. *S. V.* dated, **11**, 360
1882: publications, **38**, 17; letters, public, **38**, 53, private, **38**, 79; diary, **38**, 89; drawings, **38**, 219; Herne Hill:—Feb. 13, takes chair at lecture on Modern Sports, **33**, xxix., **37**, 645, **38**, 46; Feb. 21, writes General Statement explaining St. George's Guild, **30**, 59; appeals for funds to purchase Hamilton MSS., **30**, xxxii., 44, 57–8, **37**, 409; state of health, **37**, 691; March, third attack of brain-fever, attended by Sir W. Gull, **33**, xxx., April, resumes literary work, **33**, xxx.; receives medal from Prince of Mantua, **34**, 561; June 14, attends dinner to Sir R. Burton, **37**, 398–9; June 22, address to Arundel Society, **34**, 637; July, circular about declining energy, etc., **34**, 652; May–July:—a day with Holman Hunt, **37**, 404, at the opera, **37**, 402, 451 *n.*, arranges silicas at Brit. Mus., **26**, l., chats with Froude, **25**, 457, London amusements, **33**, xxix.–xxx., sketches at the Nat. Gal., **33**, xxx., Whitelands College, **37**, 395–7; July 19, Sheffield, attends meeting about proposed enlargement of St. George's Museum, **30**, 315, **33**, xxxiii.; July 31, visit to Prof. Story Maskelyne, **37**, 405; Aug. 10–Dec. 2, France, Geneva, Italy, etc., with W. G. Collingwood, **33**, xxxi.–xlv., **35**, 544:—health and spirits restored by this tour, **33**, xlv., geological studies, **25**, 572–3, meets artists and architects in connexion with St. George's Guild, **21**, 201 *n.*, **33**, xxxiii., xxxviii., xlii.; old scenes revisited, old memories revived, **33**, xxxi., *Præterita* in contemplation, **33**, xxxi.; itinerary, **33**, xxxi *n.*:—Laon (Aug. 12), **33**, xxiv., xxxiii.–iv., **35**, 618; Aug. 15, *Brit. Mus. Silicas Catalogue*, **37**, 405; Avallon, **30**, 222–3, **33**, xxxv., *Faust* at, **34**, 34, Aug. 24, pref. to new ed. *Sesame* dated, **18**, 52, Aug. 28, *B. Amiens* ch. iii. dated, **33**, 120, **37**, 449; Dijon, visits Citeaux and La Fontaine, **33**, xxxvi.–vii., 234; Champagnole (Sept. 3), **33**, xxxi.–ii., xxxvi.; Mornex, **17**, lviii., **33**, xxxii.; Sallenches, (Sept. 13) **33**, xxxii.–iii., (Sept. 14) **26**, 162 *n.*; Geneva, studied the Rhone, **33**, xxxvii.; Pisa (Sept. 26), **33**, xxxiii.; Florence (Oct.):—makes acquaintance of Miss Francesca Alexander, **32**, xxi.–ii., plans a lecture to Edinburgh students, **33**, xli., **34**, 560, note in *M. in F.* dated, **23**, 395 *n.*; Lucca:—meets E. R. Robson, **30**, 316, **32**, xlii., studies marbles, **32**, 68, Oct. 12, note to new ed. of *M. in F.*, **23**, 382; Pisa (Nov.), with Signor Boni, **30**, lxi., notes to *Mod. P.* dated, **4**, 122 *n.*, 136 *n.*; Talloires (Nov.), writes lecture on *Cistercian Archit.*, **33**, xliv.; Nov., proposed resumption of Oxford Professorship, **37**, 421, 422; Herne Hill:—Dec. 4, lecture at London Instit. on *Cistercian Archit.*, **33**, xlv., 227; Dec., busy with *Our Fathers*, **37**, 424; Dec. 29, first meets Kate Greenaway, **36**, civ.
1883: publications, **38**, 17–18; letters, public, **38**, 53, private, **38**, 79; diary, **38**, 89; Jan., accepts reappointment as Slade Professor, **4**, 354, **25**, 482, **33**, xlv.–vi., 267, offers further endowments to the University, **21**, xxv.; Brantwood (Jan., Feb.), Feb. 27, St. David's Catalogue of Minerals dated, **26**, 513; March 9, first Oxford lecture on Art of England, enthusiastic reception, **33**, 259; April 14, Brantwood, pref. to *Story of Ida* dated, **32**, 7; May, 12, 19, 26, further Oxford lectures, **33**, 259, work in his Drawing School, **33**, xlvii., xlviii.; June 5, lecture in London on *Francesca's Book*, **32**, 535; June 6, attends *A Tale of Troy*, **33**, xlvii. and *n.*; June 28, Brantwood, pref. to *Study of Beauty* dated, **34**, 434; Sept. 23–Oct. 4, Scotland, **35**, 544, Scott's country, **29**, 449–51, **33**, xlviii., visit to Lord Reay, **29**, xxvi., Sept. 26 (Abbotsford), *Fors* No. 92 dated, **29**, 449, Oct. 3 (Whithorn), part of *Fors* 92 dated, **29**, 450; Sept., works on hand, **37**, 467; Oct., visit to Llangollen, **33**, xlvii., xlviii., to Duke of Albany at Claremont, **37**, 468, 470, to Sir J. Lubbock at High Elms, **25**, xliv., **37**, 469; Oct. 22, makes Will leaving books, drawings, etc., to Oxford, **33**, lvii., **34**, 669–70; Oct. 10 (Brantwood), part of *Fors* No. 92 dated, **29**, 451; Oct. 30, "brains on the over-boil," **30**, 318; Nov. 10, 21, further Oxford lectures, **33**, 260; Nov. 14, attends lecture by W. Morris at Oxford, **33**, 390 *n.*; Nov. 19, attends lecture at Brit. Mus., **33**, 427 *n.*; Dec. 22, Brantwood, lecture on Battle of Kineyree, **31**, xxxvi., xl.–i.;—arrangement of silicas, **30**, 74–5; at the Grosvenor Gallery, **33**, 306; visit from Norton, his impressions, **33**, xlvii.; visits Worcester, **33**, xlvii., 511
1884: publications, **38**, 18; letters, public, **38**, 53, private, **38**, 79; diary, **38**, 89; Jan. 1 (Brantwood), pref. to *Roadside Songs* dated, 31, 51, occupations, **37**, 475; Herne Hill:—Feb. 4, 11, lectures at London Institution on *Storm Cloud*, **34**, xxiii.–vi., 9, 42; Feb. 28, applies for better accommodation and purchase of Turners at Oxford, **33**, lvi., **37**, 476–7; March 12, pref. to *Storm Cloud* dated, **34**, 8; London amusements, **33**, xlix.–l.; Address

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to Academy Girls, **33**, xlix., **34**, 639;—March 15–17, visit to Hereford, **33**, 511, 512; March 22 (Brantwood), writes *Financial History*, **30**, 140; April, visit of condolence to Duchess of Albany, **33**, xlix.; summer at Brantwood:—May, notes in *Roadside Songs*, **32**, 79, last ch. *Art of E.* dated, **33**, 408, weather (May 20), **33**, 399, June 4, revokes Oxford bequests, **33**, lvii., July 20, notes in *Roadside Songs*, **32**, 125, July, planning new work, **33**, l., visitors, **33**, l., Aug. 1, pref. to *Brit. Mus. Silicas* dated, **26**, 398; work thereon during the year, **26**, liii., **30**, 75, **34**, 666, **37**, 475, 484; Sept. (Brantwood), visit from Jowett, **33**, l., **34**, 644; Oxford:—Oct., stays with Jowett, **33**, lv., experiments on glacier motion, **33**, 524; Oct., Nov., lectures on *Pleasures of England*, **33**, 413, crowded audiences, etc., **33**, lii.–iii., stir caused by lecture on Protestantism, **33**, liii.–iv., mental excitement, persuaded to abandon remaining lectures of the course, **33**, lv., 523, Nov. 22, 29, Dec. 6, substituted lectures on Patience, Birds, and Landscape, **33**, lv., 521 *seq.*, Dec. 4, speaks at meeting of St. George's Guild, **30**, 87, Dec. 7, pref. to Chesneau dated, **34**, 400, Dec. 9, speaks at Anti-Vivisection meeting, **34**, 643;—sees Froude in London, **33**, lii.; Dec., visit to Cheltenham, **33**, lv., to Farnley, **33**, lv., **34**, 670;—(Brantwood), experiments in village education, **29**, 493, 500, music, **29**, 489 *n.*, questions school-children on a sovereign, **29**, 481–2, lessons received in a Coniston cottage, **29**, 487–9; assists Leighton in Old Masters Exhib. of Turner drawings, **33**, li.; closes *Fors* so as to write Autobiography, **29**, 512

1885: publications, **38**, 19; letters, public, **38**, 54, private, **38**, 80; diary, **38**, 89; Brantwood:—Jan. 1, Third *Master's Report* dated, **30**, 84; Feb. 5, at work on *A Knight's Faith*, **35**, xxiii.; March 7, pref. to *Usury* dated, **34**, 447; March 10, "vote endowing Vivisection" passed at Oxford, **33**, lv.; March 12, resigns Professorship, **33**, lvi., **37**, 530; May 3, at work on *Roadside Songs*, **35**, xxiii.; a day in his life, **37**, 517–8; May 23 (Herne Hill), addresses "Friends of Living Creatures," **36**, lxxvi.–vii.; Brantwood, June 30, pref. to *Ulric* dated, **32**, 345; July, fourth attack of brain-fever, **35**, xxvii., **37**, 539–41, caused suspension of work for St. G. Guild, **30**, lxxii., public anxiety, **32**, 291, Christmas, address on his recovery, **34**, 732–4, 589, **37**, 542 *n.*, 558, 559–60

1886: publications, **38**, 19–20; letters, public, **38**, 54, private, **38**, 81; diary, **38**, 89; Brantwood:—Jan., *Master's Report*, **30**, 93, diminished power of daily work, **30**, 99; March, April, "pressing thoughts," **35**, xxvii.; April, May, Sept., work and walks at Brantwood, **35**, xxiii.; June 19, *Light and Water Colours* dated, **13**, 593; June 26, preface to *Dilecta* dated, **35**, 569; July, fifth attack of brain-fever, **35**, xxvii., how caused, **37**, 570; Aug. 10, writes last ch. of *Proserpina*, **25**, 536; visit to Heysham, **35**, xxvii.; Brantwood:—autumn, visit from Froude, **35**, xxiv.; Nov. 30, pref. to *Christ's Folk* dated, languor from recent illness, **32**, 256

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1887: publications, **38**, 20; letters, public, **38**, 54–5, private, **38**, 82; diary, **38**, 89; reclaims drawings from Oxford not included in his deed of gift, **21**, xxv., 307, **33**, lvii.; Brantwood:—Jan., various work, **35**, xxiii.–iv.; Feb., hoping to gather up fragments of his work, **37**, 581; Feb. 27, paper on *Arthur Burgess* dated, **14**, 356; spring, death of L. Hilliard, **35**, xxvii.; teaching botany, astronomy, etc., to Coniston school-children, **25**, l., **32**, 279 *n.*, 286–7, **35**, xxiii.; June, studying crystallography, **26**, lxiii.; June, denies rumours of his craziness, **34**, 608; further attack of illness, **35**, xxvii.–viii.;—end of Aug., to Folkestone with A. Severn, **35**, xxviii., music lessons, **35**, xxviii., Sept., Oct., writes notes in *Christ's Folk*, **32**, 290, 299, 300; Nov. 11, Sandgate, paper on *The Black Arts* dated, **14**, 364; recollections of him at Sandgate, **34**, 671; Dec., London, Morley's Hotel, **34**, 612

1888: publications, **38**, 20; letters, public, **38**, 55, private, **38**, 83; diary, **38**, 89; "life given back," **35**, xxxi.; Jan.–May, Sandgate, with occasional visits to London, **35**, xxix., **37**, 595–605; Jan. 10, Sandgate, writes Pref. to new ed. *L. on Art*, **20**, 15; April, Pref. to Cook's *Nat. Gal.* dated, **34**, 453; April, a day in London, **35**, xxix.–xxx., private view at Old Water Colour Soc., **35**, xxix., **37**, 603; May 22, declines invitation to Claremont, **37**, 605; June, July, with A. Severn and others at Abbeville and Beauvais, **37**, 605–7, arrested at A. for sketching, **35**, xxx.; Aug.–Nov., last tour to Switzerland and Italy, itinerary, **35**, xxx. *n.*:—Dijon, **35**, xxxi., six miles walk and six hours work a day, **37**, 607–8; Champagnole, **35**, 641; Morez and St. Cergues, **35**, xxxi.; Sallenches, **34**, 674–6, **35**, xxxi., ch. iii. vol. iii. *Præterita* dated (Sept. 9), **35**, 521; Chamouni, **35**, xxxii., Epilogue to *Mod. P.* dated (Sept. 16), **7**, 464, additional matter for *Præterita* written (Sept. 18), **35**, 532; Brieg (Sept. 20), additional matter for *Præterita* written, **35**, 533; Simplon, **35**, xxxii.; Bassano, visit to Miss Alexander, **35**, xxxii.; Venice, **35**, xxxii., 545, threatened with illness, **37**, 608; Lake of Thun, **35**, xxxiii.; Paris, taken ill, brought home by Mrs. Severn, **35**, xxxiii.

1889: publications, **38**, 20–1; letters, public, **38**, 55, private, **38**, 83; Brantwood:—May, visit from Kate Greenaway, **35**, 636; visit from Mrs. La Touche, **35**, lxxv.; May 31, passage for *Præterita* written, **35**, 636; June 19, last chap. of *Præterita* dated, **35**, 562;—summer, Seascale, **35**, xxxiii.; return to Brantwood, illness, **35**, xxxiv.; literary life ends, **35**, xlii.

1889–1900: publications, 1889, **38**, 20, afterwards, edited by others, **35**, xlii., **38**, 21–2; public letters, **38**, 55; last attempts at writing, **35**, xxxix., xl.; last page written for press, **35**, 562–3; last signature of his name, **35**, xl.; books read, **35**, xli.; general account of his last years, **35**, xxxix.–xliv., **38**, 170; 1891, visit from Bishop of Carlisle, **35**, xli.; 1892, elected Hon. Member Belgian Academy, **35**, xliii.; 1893:—made Hon. D.C.L. Oxford, **35**, xliii., visit from Acland, message to

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Oxford, **16**, 240, at a Coniston concert, **35**, xli., recollections of a visit, **38**, 188, Oct., his last letter, **35**, xl., **37**, 614; 1894, **38**, 164; 1897, visit from Walter Crane, **35**, xl.; 1898, death of Burne-Jones, **35**, xliii.; 1899, Feb. 8, addresses on his 80th birthday, **34**, 734-5, **35**, xliii.
1900: Jan. 20, death, **35**, xliv.-v.; a grave in the Abbey offered, **35**, xlv.; Jan. 25, funeral at Coniston, **35**, xlv.-vi.; will, **35**, xlvii.; executors *ib.*; memorials:—Bournville, **35**, xlix., Coniston churchyard, **35**, xlvii.-viii., Friar's Crag, **2**, 294 *n.*, **35**, xlviii., inscription in Shirley churchyard, **35**, xlix., Poets' Corner, **35**, xlviii., Ruskin Museum, **35**, xlix., Ruskin Park, **35**, xlix.-l., St. Paul's, Herne Hill, **35**, xlix.; reference by Public Orator at Oxford, **35**, l.; Ruskin Commemoration at Venice, **35** l.-li., other memorials there, **35**, l *n.*
,, (2) *Ancestry, parentage, name, relations*:—general account of, **35**, 13, 17-19 (**27**, 169, **28**, 170-1); name, origin of, **35**, lx.-i., **36**, 450, "rough-skin," **27**, 417, 557, "Rusconi" and, **10**, 355; family-tree, **35**, lviii., 18, 122, 593-4, 603, 607, 641; Scottish descent discussed, **35**, lix.-lxi., "English," **34**, 561; ignorance of his family history, **35**, 17, 122, 127; great-grandfather, Rev. J. Tweddale (*q.v.*), **35**, 593-4; great-great-uncle Maitland (*q.v.*), **34**, 227; maternal grandfather, a sailor, **35**, 18 (**28**, 147, 170), *see* Cox; maternal grandmother, landlady of a Croydon inn, **35**, 17 (**28**, 170), paternal grandmother, Catherine Tweddale (*q.v.*), **35**, 62, 607, Galloway ancestry through her, **35**, 607; father, a wine-merchant, **17**, 514, 555, **35**, 13 (**27**, 169), an Edinburgh boy, **12**, xxx *n.*, **34**, 365 (for biog., *see* Ruskin, J. J.); mother a sailor's daughter, **28**, 147, and a Saxon, **35**, 465; parents, simple life of, **35**, 130-1; Scottish aunt, Jessie Ruskin (Mrs. Peter Richardson), **35**, 15, *see* Richardson, Peter, and Mrs. Peter; Croydon aunt, *see* Richardson (of Croydon); cousins (children of Peter Richardson), (children of Richardson of Croydon), **35**, 37 (**28**, 346); a son of the Manse, in what sense, **35**, lviii., 607; ill-bred, **28**, 645 *n.*, not born of gentle ancestry, **28**, 147-8, **29**, 70; poor relations, **28**, 547; uncles, the baker and the tanner, **28**, 147, 547, **35**, 63
,, (3) *Childhood and Youth* [Subdivided thus:—(*a*) life in Hunter St.; (*b*) life at Herne Hill]
(*a*) *æt. 1-4, at 54 Hunter Street*, Brunswick Square, **14**, 384, **35**, 15, 20 (**27**, 169, **28**, 271); bred a Tory of the old school, **35**, 13 (**27**, 167), **36**, 239, Oakapple Day, **35**, 17 (**27**, 171); copying printed type, **35**, 23 (**28**, 275); his first sermon, "People, be good," **35**, 25-6 (**28**, 298); first letter, **1**, xxvi *n.*; how he learnt to read, **35**, 23 (**28**, 274); monastic poverty in toys, **35**, 20 (**28**, 271-2), bunch of keys, **20**, 372, **28**, 272, 645, **35**, 20, bricks, **35**, 20 (**28**, 272), **35**, 57-8; monastic severity in dainties, **35**, 26 (**28**, 298); nurse, **27**, 517, **35**, 30 (**28**, 389), *see* Anne; only brick walls to look at, always happy in a quiet way, **5**, 366; portrait by Northcote, **35**, 21, Pl. 2 (**28**, 272-3), asks for blue hills, **35**, 22 (**28**, 273); Sunday, reading and discipline, **35**, 13 (**27**, 167), horror of, **27**, 421, **35**, 25 (**28**, 297); visits to Croydon, **28**, 722, **35**, 19 (**28**, 171), become rarer, **35**, 37 (**28**, 346); visits to Scotland, banks of the Tay, **28**, 302, 547, **35**, 21-2 (**28**, 273), earliest patriotic delight, **28**, 273, **29**, 539,

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(later) Sunday examinations, **28**, 549; watching his father drawing, **35**, 19 (**28**, 171); watching patterns in the carpet, **35**, 21 (**28**, 272); watching the water-carts, **35**, 15-16, 21 (**27**, 169, **28**, 272); whipped if he cried or disobeyed, **20**, 372, **35**, 21, 22 (**28**, 272, 273)
(*b*) *æt. 5-18, at Herne Hill* (*see also* H. Hill, and 1824-36, subdivision 1), situation and surroundings, **35**, 34-5 (**28**, 343-4), **35**, 47-9, house and neighbourhood, **34**, 267, garden, **20**, 249, fruit forbidden, **35**, 36, 39 (**28**, 344-5), taught him "fruit for flower, not flower for fruit," **35**, 50, 59, ants' nests, **35**, 45, 618, lanes around, **27**, 528, **34**, 265, neighbours, **35**, 100-3, 130, 138-40; abstracts of sermons, **34**, lxxx.; author alone can give account of childhood, **35**, 87; Beresford Chapel, Walworth, **24**, 277, **35**, 71; books read:—Annuals, **35**, 140-1, Byron, **11**, 232-3, **35**, 141, **1**, 372, 373, Miss Edgeworth, **28**, 112, Homer, **11**, 236, **29**, 539, **35**, 51, 141, **37**, 299, nursery books, **27**, 490-1, **33**, 335-6, **35**, 51-2, an illustrated *Robinson Crusoe*, **19**, 138, Scott, **29**, 539, **33**, 227, **35**, 13, 141, Shakespeare, **37**, 299, Shelley, influence of, **35**, 619, **37**, 299; care and coddling, **35**, 89, 96; castles in the air as a boy, **35**, 103; childhood compared with Scott's, **28**, 272, 645, **29**, 539; childish rhymes foretelling future work, **19**, 396-7; chrysalid youth, **35**, 224, 249, 293 *n.*, 613, 619, 626; Cock-Robinson-Crusoe sort of life, **19**, 138, **29**, 426, **35**, 37 (**28**, 345); a Cockney, **5**, 366, **26**, 314, **28**, 645; day's routine, **35**, 57, 61; delight in his first shilling, **27**, 418, 425; dog Lion, **35**, 67; drawing lessons, from Runciman, **15**, 18 *n.*, C. Fielding, **3**, 656; earliest recollections:—Friar's Crag, **5**, 365, **35**, 94, 175, crossing Shap Fells, **5**, 365, Glenfarg, **5**, 365, **12**, xxi., **19**, 396; early enjoyment of the world as it was, **35**, 609; encouraged to write by his parents, **1**, xxvi.; evenings, seated at his table like an Idol in a niche, **35**, 39 (**28**, 348), **35**, 61, 274; father reading Scott aloud, **35**, 40 (**28**, 348); first sense of pity and sorrow, **35**, 232-3; first introduction to Rogers, **34**, 96; Free Will, how he settled the question of, **28**, 15; friendship with R. Fall, 1832 onwards, **35**, 139; heard political econ. talk at his father's table, **17**, 141; idea of a knight when a child, **16**, 91; industry in childish works, **2**, xxxi.-ii., xxxiii.; intended for the Church, **28**, 394, **35**, 37, "devoted to God," **35**, 13, 24-5 (**27**, 167, **28**, 296-7), meant for a Bishop, **28**, 296-7, 394, **35**, 25; a jaunty little figure, **28**, 394; lessons, **35**, 36 (**28**, 345); map-drawing, **13**, 502-3, made maps for his father's journeys, **31**, 389; minerals, first gift of, from Peru, **22**, 183; no genius, **35**, 51; not timorous, lion's cubs in Wombwell's, **35**, 45 (**28**, 351); pleasure in landscape analysed:—contrast with London, **5**, 365-6, no definite religious feeling, **5**, 366, unaccompanied by invention, **5**, 367, inconsistent with evil feelings, **5**, 367, sense of sanctity of nature, **5**, 367; Prout drawing, influence of a, **14**, 385; quadrilateral of early studies, **35**, 120-1; retrospect of dreams and tender realities of his youth, **28**, 548, 647; riding lessons, **35**, 96-7; staring at the sea, **4**, 79, **34**, 613, **35**, 78, 613, 616; summer tours, **29**, 539, **33**, 227, **35**, 16, 29-33 (**27**, 169, **28**, 388-90), early love of castles, **27**, 170, **33**, 227-8, uncovetous admiration of them, **35**, 16-17 (**27**, 170); Sundays at home, **35**, 72-3; symbolic shorthand (1835), **35**,

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121; Turner vignettes, influence of, **1**, 243; visits to Croydon, **35**, 87. to Scotland, **35**, 63–7, 68–9; watching his father shave, **35**, 37 (**28**, 346–7); watching his mother sift cinders, **28**, 463; "Works" begin, 1826, **35**, 52; youth, fortunate or not? **35**, 293
,, (4) *Early education* [Subdivided thus: — (*a*) general references, (*b*) results of his education and characteristics]
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He also gives several lists of *the weaker* and *the worst*:—(1) in *F. F. F.*, of six "memorable" but for one reason or another to be "rejected," **34**, 288 *seq.*, (2) in *F. F. F.*, of three bad, **34**, 288, (3) in *F. F. F.*, of four morbid and bad, **34**, 276, (4) in letters, of four, and of three, not to be read, **34**, 588, 607, (5) in *Præt.*, of seven not Scotch and comparatively weak, **35**, 547. Those which a collation of these passages shows that he considered the worst are *Anne of Geierstein*, *Black Dwarf*, *Castle Dangerous*, *Count Robert of Paris*, *Fair Maid of Perth*, *Legend of Montrose*, and *St. Ronan's Well*

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[1] It may be noted that Spencer reciprocated Ruskin's feelings. His opinion of Ruskin will be found at vol i. p. 351 of the *Autobiography*. Spencer liked *Modern Painters*, being "delighted to find in Mr. Ruskin one who dared to express unfavourable opinions about some of Raphael's works; for then as always I stood alone in insisting on the various faults of these, as of most other paintings by the old masters." Spencer next turned to *Stones of Venice*: "On looking at the illustrations, however, and reading the adjacent text, I presently found myself called upon to admire a piece of work which seemed to me sheer barbarism. My faith in Mr. Ruskin's judgment was at once destroyed; and thereafter, I paid no further attention to his writings," etc.

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[1] Considerations of space have precluded the indexing of all the newspaper reviews recorded in Bibliographical Notes in the edition, but exception has been made, for historical interest, in the case of a few of the prominent papers. It is curious that the *Times*, which devoted three long articles to *The Stones of Venice*, never took notice of *Modern Painters*.

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[1] Now in the Metropolitan Museum, New York (*Times*, Jan. 20, 1911).

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[1] For when R. wrote *Mod. P.*, *vol. i.*, Titian was not yet fully represented in the Nat. Gal. (**3**, 670), and there were critics who preferred Caracci (**10**, 97).

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[1] The references in this section are arranged, as far as possible, chronologically.

[2] "In a paper read to the members of the London and Middlesex Archæological Society, who paid an official visit to Brentford on Saturday, Mr. F. A. Turner, the local librarian, said that after many years of patient searching he had at last discovered that J. M. W. Turner, the artist, went to school in Brentford High Street, in a house which had now become a cheap clothier's shop. The librarian showed the members of the association a copy of Boswell's *Antiquities of England and Wales*, containing seventy plates coloured by the artist when a boy at school, for which he was remunerated at the rate of 2d. per plate." (*Times*, May 31, 1909.)

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[1] R.'s detailed discussion of mountain-form occurs in the scheme of *M. P.* under the head of Mountain Beauty, without any real distinction from Mountain Truth.

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[1] Sometimes called by R. "four," the period of "development" not being included. Elsewhere (**13**, 407–9), the four "Periods" become "Five," the First being subdivided into two.

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[1] Elsewhere, the periods covered by the years 1820–1850 are differently dated, and the transition in case of some characteristics is placed at 1825 (**13**, 433–4), thus:—
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[2] The arrangement here is mainly chronological.

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1862. R. re-examines the drawings and reports on their mildewing, etc., **13**, xliv., **36**, 407
1878. R. obtains a loan of drawings and sketches for Oxford, and writes a catalogue, **13**, 560–8, **33**, 268, 532, **37**, 73, 201, 255 *n.*; the "Nine Muses," **13**, 560, **15**, 467
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[1] In 1859 removed to the South Kensington Museum, hence sometimes called "The Kensington Series," **13** xxxvi., 358. In 1876 removed to the National Gallery, and R.'s arrangement partly broken up, **13**, xxxvi. In 1910 removed to the Tate Gallery.

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[1] This picture was sold at Christie's in February 1910 for 1120 guineas to Messrs. Vicars.

[1] Some of the references here are to pictures as well as drawings.

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[The particulars given in brackets after each title are for purposes of identification. Where there are two sets of particulars, the first indicates the ownership (past or present) of the *drawing*; the second, the work in which the drawing was *engraved*. Many of the abbreviations explain themselves. "(J. R.)" means that the drawing or sketch was in Ruskin's collection; "(*E. and W.*)" means that it was engraved in *England and Wales*. The numbers after the letters "N.G." (National Gallery) are the exhibition numbers which the pieces bore at Trafalgar Square, when this edition of Ruskin was prepared. It is probable that hereafter these numbers will be changed. It is also probable that the titles will in some cases be altered. A synoptical table has therefore been given (**38**, 385), showing the number of each piece in the Permanent Inventory. By using this table, Ruskin's references will be able to be traced, whatever changes may occur in the exhibition numbers. "(N.G., Oxford, 108, etc.)" refers to the number in the collection of sketches lent by the National Gallery to Oxford]

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[1] Some confusion may be caused by the different titles under which R. refers to this drawing—namely, "Dazio Grande" (to be distinguished from another drawing so called), "St. Gothard," "Gates of the Hills," and "Pass of Faido."

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(*b*) *Particular Plates*:—[The numbers in brackets after the titles are: (1) Nos. 1–71, those of the Plates as published; (2) Nos. 72–99, those of the Unpublished Plates as numbered in Rawlinson's Catalogue. Eight of the unpublished plates are not mentioned in the edition (Nos. 75, 80, 81, 86, 89, 90, 95, 98)]

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[1] For particulars, see Rawlinson, ed. 2, p. 231. Lupton's plates were dedicated to Ruskin.

[2] In *Fors* (**29**, 458) is a priced list of several plates; of these some seem to have been sent to the R.D.S., Oxford, and others to Sheffield.

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[1] Turner's letter to the engraver, accompanying the etching, is in the British Museum: see Rawlinson, ed. 2, p. 210.
[2] The engraver's proof in the Ruskin Drawing School, there described, is, says Mr. Rawlinson (p. 176), "the latest and by far the finest" of the only known impressions (four in number).
[3] R. in a letter to Mr. Rawlinson (p. 171) wrote of it, "I love it as a bit of Greek shore itself," *cf.* **5.** 244

[1] The large drawing from which it was taken is in the Soane Museum.
[2] "Two curious reproductions of the plate were made for R. when he was at Oxford, by S. Fisher, an old line engraver who produced an elaborate but coarse Etching, and also what appears to be a clumsy lithographic transcript of the Mezzotint" (Rawlinson, p. 188).

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